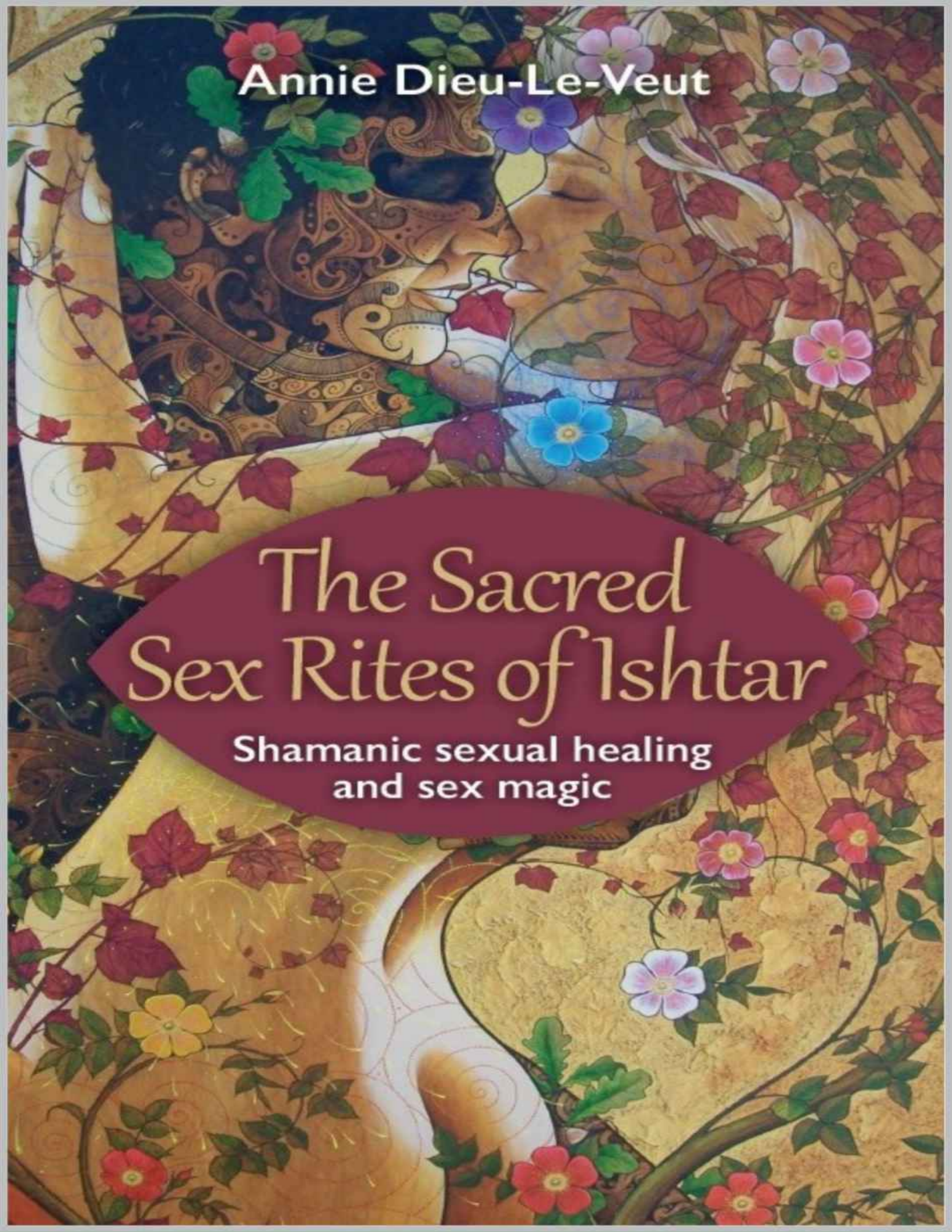
Annie Dieu-Le-Veut
The Sacred Sex Rites of Ishtar
Shamanic sexual healing and sex magic

Shamanic sexual healing

By Annie Dieu-Le-Veut

About the author

Annie Dieu-Le-Veut writes books on shamanism, decoding myths, Earth magic, Grail Mysteries and sacred sexuality. She lives in Glastonbury, Somerset, in the UK, where the spirits of land inspire her work.

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The information in this book is not intended to diagnose or treat any medical or psychological concerns. The reader is advised to contact their doctor or physician for any medical or psychological concerns.

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Dedication

I know a dell where the willow mint grows,
Where bluebells chime in the midnight hallows,
And bowers of may and honeyed suckle
Curtain the congress of loving couples
With prickling briar roses running wild.
Deep in this Garden of Earthly Delights
Sleeps Beauty, sometime of the night.
Her perfumed lap like lapis lazuli skies,
All the Love of the world is in Her eyes.
And there, the Serpent is rising once more
To fire up the ways and open the doors.

Annie Dieu-Le-Veut

Preface

This book is about the spiritual source of the power of Sovereignty. It is the fruition of a superior intelligence and self-empowerment that comes from interacting with beings which inhabit a parallel universe to this one - another dimension - from whom human beings have traditionally gained their wisdom about their place and purpose on Earth and in the cosmos.

In ancient times, the ability to tap into this superior wisdom was transmitted to kings and pharaohs by one who was in touch with these extra-dimensional beings or lifeforms, who are also known as the spirits.

Sovereignty comes from the spirits of the land, otherwise known as the Fae, the Gentry, the Sidhe or the Faeries. These spirits are like Man but are of an Elder and wiser race which inhabits a timeless zone within the parallel dimensions. These days, only children can see them, who haven't yet had that perceptivity educated and ridiculed out of them.

Shamans and high priestesses in Neolithic times were in touch with these spirits of the land and so were able to transmit their wisdom to the king or pharaoh in sacred sex rites during his coronation night. This became known as the Sovereignty because it fired up the king's higher brain centres, in the crown of his head, thus giving him a superior intelligence and the ability and the right to reign.

Our ancestors have left us magical keys in their orally passed on myths which, like messages in a bottle, can help us find the way to spark up that wisdom again, in ourselves.

As a shaman and mythologist, I'm regularly in communion with the spirits of the land, and I've written about that in much more detail in ***Stories in the Summerlands***. In this book, I take a deeper dive into the alchemical basis for raising the spirit of Sovereignty and explain how it is practised during shamanic sex.

In Part I, I lay the foundation stone for these Mystery Teachings by explaining how it is a kind of Earth magic that is based on a process

known as the Alchemical Marriage, the Faery Marriage, or the Marriage of the Sun and the Moon.

Next, I show the historical and literary evidence – from ancient Greece, Egypt, Crete, India, Sumer and Babylon – that sacred sex was an integral part of the Kingship rites and that the spirits were present in the lovemaking. Through this, I present my rationale for our earlier ancestors' understanding about the Faery Marriage and what I believe is the original meaning of the Holy Grail, which can be traced back to the ritual centres of the Neanderthals about 45,000 years ago.

In Part II, I teach the reader how to perform the Faery Marriage themselves, through sacred sex, and thus to fire up their own superior intelligence in a way that can contribute to the work of the Sovereignty of their own land.

I explain how shamanic sex was practised in the ancient world, and then lay out some simple step-by-step exercises for you to experience it yourself and learn how to light up your own wisdom centres.

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Introduction

What is this book all about?

I don’t know if you’re anything like me... but have you ever wondered what the female orgasm is for? I always used to, until my understanding about our place in the cosmic order was widened and deepened through the practice of shamanism.

I aim to teach you all about that perspective in this book about Sovereignty, because the two topics are intrinsically interrelated.

It used to seem incredible to me that such a beautiful experience with its deep, profound and tingling waves, building to a thundering climax of ecstatic bliss undulating through the body and then hovering like a warm honey bee of buzzing beatitude for long afterwards, didn’t appear to have any impact on the health of the body - other than the generation of a few “pleasure hormones”.

If you so much as clear your throat, or sneeze, it has an effect on your wellbeing in that, at least, you get to shift some mucus. Not so this pounding and throbbing Jefferson Starship through the gates of The Garden of Earthly Delights. It has no *raison d'être* at all, apparently! Just ecstasy for the sake of ecstasy.

As a holistic health journalist, I’d been surprised to find that the medical textbooks had no use at all for the lovely female orgasm, unlike the male orgasm that accompanies ejaculation, which, at least, can claim to be a vital factor in conception.

For instance, a few years ago I learned that some scientists at Finland’s Abo Akademi University had undertaken a study to find out whether the female orgasm had any evolutionary purpose. When they published their work in 2011, they concluded that the female orgasm has no function or purpose whatsoever, evolutionary or otherwise.

You may have read Elizabeth Lloyd’s book *The Case of the Female Orgasm: Bias in the Science of Evolution*, in which she hypothesised that there may be no evolutionary imperative for the

female orgasm; that it was merely because women share biology with men, making the female orgasm an accidental by-product of Nature.

As you would expect of the more practical male, his orgasmic ejaculation, in evolutionary terms, seems to be a straightforward and simple no-nonsense affair. This has, so far, been explained by the theory that the male orgasm furthers man's evolution because the pleasure it gives makes men want to have sex more often. You could say the same for the female of the species if they all experienced orgasm but the trouble with that theory is they don't.

Female orgasms are not so simple to fathom, even in the animal world. For instance, all male animals orgasm but not so female animals. Gibbon ladies, for example, do not enjoy such *When Harry Met Sally*-like raptures.

In humans, it turns out men are far more likely to experience orgasm than women, of whom one in 10 don't ever experience its delicious delights.

Added to that, the most common experience of orgasm with women is clitoral orgasm, which can be experienced in its full Hallelujah glory without contributing at all to the over-population of the planet.

However, unlike the geneticists who once decided to call DNA for which they could find no purpose "junk DNA", let's not rush to label the female orgasm "junk ecstasy". Just because scientists cannot find what the female orgasm is for, it doesn't mean that it doesn't have a purpose. They just need to find another way to view it.

You may have noticed that when women talk about their orgasms, they seem to be describing a much more holistic and rounded experience, verging on spiritual transfiguration, than that described by their male partners. And now we're coming to what this book is all about.

I'm sorry to be the bringer of bad news: but modern Western scientists will never discover the purpose of the female orgasm so long as they continue to insist on their very limited set of tools (no pun intended) and parameters for investigating it. Their instruments of discovery only allow for outward, objective exploration when they need to turn them inwards, subjectively, which would then, automatically,

widen and deepen their parameters to go beyond just this one dimension in which we find ourselves living, on Earth.

As Einstein discovered shortly before he died, all matter is governed by the energetic field – in other words, the health of the physical body is impacted by the auric fields around the physical body, which are invisible to the naked eyes of all but seers, shamans and mystics.

In ancient times, going back around four or five thousand years into the Neolithic age, sacred shamanic sex rites would be performed in the temples of ancient Mesopotamia by priestesses or "sacred prostitutes" who were known as *hierodules*. They had many different names all over the world; in ancient Britain, they were called *cuens* and they held the Sovereignty of the *cuentry* or country. These women were trained in the Mystery schools to use shamanic techniques which enabled them to view the female orgasm as much a function of the auric or energetic field as the physical body.

In other words, the purpose of the orgasm was not considered to be just for the physical body but for the whole mind-body-spirit continuum. And while this may not impact on evolution as understood by Darwinists, it has a vital application to the overall higher evolution of our true selves, the Spiritual Being currently residing in the human body.

The kings and pharaohs of Babylon and Egypt would spend the night of their coronation with the High Priestess or top *hierodule* of the temple, so important was sacred sexuality regarded in those days to the Sovereignty of the Land. The ruler was expected, in this way, to undergo spiritual transfiguration through shamanic sex practices, in order to be wise enough to rule over others.

It was understood until relatively recently that the king gained his right to rule, the Sovereignty, from the land. The *hierodule* or *cuen* would have been married to the spirit of the land, in a shamanic way, and she would act as a conduit for the transmission of the Sovereignty of the land to the new king through these sacred sex rites.

Why haven't you heard about this before?

Until the early Sixties, most forms of shamanism and mysticism had been driven underground in the West – initially by the impetus began by the Roman Catholic Church of Constantine's empire in the 4th century and more latterly by the so-called Enlightenment and Western material science. So this teaching was lost.

But research into the hidden depths of the past – both literally and figuratively – show us that love, not sex, was the key to these Mystery teachings, which were based upon a Gnostic or more holistic way of knowing that included the objective and subjective equally. This is why the Bible refers to "knowing" a woman in the lovemaking sense of the word, because Gnostic knowing is all-encompassing. The female orgasm, in its optimal holistic expression, is all about the fullest flowering of that love – spiritual love and adoration of the Most High.

Sacred sexuality is also very much about self-empowerment, because it brings the practitioner into much more holistic self-awareness. Shamanic sexual ecstasy is not just about the love between human sexual partners but also about the eternal love which exists, across the dimensions, between humans and the all-knowing spirits who oversee the spiritual evolution of Man.

If you want eroticism, you need Eros.

So much of this teaching has been hidden for so long. Until it is revealed and taught properly again, sex will continue to be misunderstood and channelled into the perverted and violent practices that are destroying our human experience today.

Paedophilia, bestiality, rape, sado-masochism, genital mutilation and, in fact, any kind of sexual relations which do not honour, in a loving way, the inner divine being of the other, are a cruel abomination and a crime against Natural Law.

The spirits teach that the human being will continue to find the need to wage war, one against the other, so long as he cannot learn to stand shivering on the edge of total ecstasy through loving and trusting relations with his beloved. In the absence of that divine initiation, Man needs the thrill of imminent death, which is itself the experience of standing on the portal of another world and thus a spiritual initiation. To feel such utter ecstasy is an innate need in all of us and so if the divine way to that state is blocked, its expression will be sought by going the other way.

In hiding this knowledge from humanity, our rulers have robbed us of our natural birthright, our stairway to the stars... and this is slowly turning the human being into a venal monster, fit only to fight and commit bloody atrocities against his fellow man in endless, perpetual warfare.

We have become disempowered through the inability to be in touch with our whole inter-dimensional selves, which is beyond just the mind and body. This design fault renders us into more willing slaves who are slowly being reduced to having to rely on drugs and violence for our kicks amidst an inevitable wasteland of ever-increasing social ills and disease.

Where does this knowledge come from?

You will be able to independently verify, if you so choose, most of the information supplied in this book, because it comes from mythological and archaeological sources already published in the public domain.

But I've learned a fair amount of these Mystery teachings, as they were once known, from my spirit guides. I'm what's known as a shaman and there's more about what a shaman is in Chapter 11, in *What Is A Shaman?* . But suffice to say, for now, shamans are among many kinds of seers and mystics who interact with the other dimensions and the spiritual entities they meet there. These spirit guides give us various kinds of guidance, information and healing to bring back to this world and we act as conduits for that spiritual transmission.

Some shamans or mystics enter into romantic and sexual relationships with their spirit guides, and sometimes they marry them in those other worlds – not on Earth but in those other dimensions.

This is a kind of specialised shamanic healing on a planetary scale. Its purpose is to ensure the continuance of the Creation by an extraordinarily ecstatic act designed to create new worlds, new realities, through an implosion (and not explosion) of Divine Love. It is sometimes referred to, in ancient alchemical and magical texts, as the Faery Marriage, the Chemical Marriage or the Divine Marriage.

I'm regularly in communication with the benevolent spirits who look after the evolution of humanity and they very much want this

teaching to emerge now, from where it's been hidden.

This is an occult teaching... and I hope this word doesn't bother you. The word "occult" doesn't mean anything spooky or evil; it's just the Latin word for "hidden". This teaching was always hidden from the masses and only revealed to a few chosen initiates when it was part of the Mystery teachings of the Neolithic age. After that, for the past 2,000 years at least, it has been buried by a religion which may possibly have even forgotten it has hidden it, let alone which Vatican vault it's buried in.

No doubt this knowledge has been withheld from us during these past millennia because it is ultimately extremely empowering to the human being, to be in touch and thus in "wholly communion" with their own all-knowing spirit guides, rather than relying on a religion which pretends to do it for them with a make-believe jealous and vengeful God.

But there are a few scraps of knowledge which have managed to survive this religious holocaust and they are found within the ancient texts from the Sumerian, Babylonian, Egyptian, Celtic, Indian, Tibetan and Taoist traditions. It is when these writings are compared with the stories in the Bible, in an academic discipline known as comparative mythology, that we can finally see the Hebrew myths in context and for what they once really were.

When the ancient myths from all these texts are viewed through a shamanic perspective, we can finally understand the hidden meanings of the metaphors found buried within them, such as those about Dionysus and Eros, and even the ancient Hebrew myths (largely derived from Sumer) like the Woman at the Well and, from Genesis 6:2, "the sons of God saw that the daughters of men were beautiful; and they took wives for themselves, whomever they chose", to name just a few.

After reading this book, you will better understand the true allegorical spiritual, alchemical and sexual meanings underlying the concepts of the Chalice, the Holy Grail, the Cruet of Joseph of Arimathea, the Creatrix, the Emerald Tablet, the horned god Pan, the Questing Beast, the Song of Solomon, the cup that overflow'eth, *soma*, *amrit*, the ambrosia of the gods, the Lily and the Rose, the Living Waters, the Land of Milk and Honey, the Promised Land and Life Everlasting.

That said, none of those remnants of scriptural or mythological knowledge remaining to us have provided nearly enough information to completely reconstitute and resurrect these sacred sexual practices. And so it's been imperative for a few shamans and mystics like myself to be taught it from scratch by the inter-dimensional spirit guides while in the shamanic trance.

My guiding spirits started teaching me this before I'd found the texts to explain, in terms that I could understand, exactly what was going on. I must admit, I found it to be very confusing at first. I didn't even know whether I was doing the right thing or, long before I'd managed to deconstruct my Christian conditioning, whether I was committing some sort of sin.

But the spirits gradually started to lead me in my understanding, by strewing the right ancient texts across my path, and then taught me the true meanings of the metaphors and allegories contained within them, and how to understand what I was practising.

So I will be explaining it all, in simple terms, in this book - but please do understand, before going any further, that this isn't just a nice idea, a belief system or a matter of faith. This is a very specific practical application of a spiritual teaching which works to empower and heal the individual in the wider sense. It is the ultimate in self-transformation and it is so powerful it changes your life on many levels.

It's not a New Age teaching – it's very Old Age, in fact, which is why I'll be giving you first a little grounding in the way our early ancestors thought, which was very different and much richer than how we think today. Contrary to what Darwinism teaches us, they were much more sophisticated in their thinking and capable of eventually creating multi-layered priestly languages like Sanskrit. They also erected huge, geometrically-complex structures, like the pyramids, the construction methods of which remain a mystery.

It's important to understand a little about our earliest forebears' cosmological and philosophic cognitive framework before proceeding, so that the mythological component of this book makes sense.

While we perceive ourselves as living in just one world today, the peoples of Palaeolithic and Neolithic periods perceived themselves as living in at least three worlds. They lived in tribes led by shamans who "journeyed" by trance into the inter-dimensional worlds known as the

Lower World, Middle World (of which this Earth is a small part) and the Upper World.

These three worlds are not “off planet” and are in no way part of our known cosmos because they are in different dimensions. In the same way in which we are not separated from these other shamanic three worlds by Space, we’re also not separated from them by Time. They are ever-present, eternal dimensions which run parallel to this one.

The eternal spirits who inhabit these worlds don’t need to come and go on rocket ships, as proposed by ancient astronaut theorists – or let’s just be be honest and say science fiction writers – like Zecharia Sitchin and Erich von Daniken, because they are already are here and they always will be.

Thus we can understand that most of the ancient myths, including the Abrahamic ones in the Bible, started off as the orally-transmitted Mystery school mnemonic stories of the shamanic and seer teachers, and that these myths were set in those three worlds which have been translated by modern antiquarians as the Heavens (often represented by a holy mountain, like Olympus), the Earth and the Underworld.

I then go on to describe the evidence for ancient sacred sexual practices which have been uncovered by archaeologists, bringing in the cave art, religious artefacts and sacred texts which have been unearthed by them in recent decades.

I also explain a little about the rudiments of alchemy, to provide a deeper understanding about how sex magic works, but I promise to keep it simple.

There is quite a lot to learn if you are to build yourself a strong enough foundation stone to go on to benefit from Part II of the book, in which I describe the practical methods to bring this spiritual way of lovemaking into your life and your relationships. So please don’t be tempted to skip ahead.

Who will benefit from reading this book?

You will benefit from reading this book if you’re looking for ways to help in reclaiming Sovereignty in your own land.

You will benefit from reading this book if you want to understand the metaphysical source of Sovereignty and learn how to work in

partnership with it.

You will benefit from reading this book if you wish to discover more about developing true sexual magnetism and how it relates directly to your own creative force.

You will benefit from reading this book if you're beginning to feel that there must be so much more to the human condition than what you've been taught, so far.

You will benefit from reading this book if you're searching for a way to develop your own self-empowerment and wisdom.

You will benefit from reading this book if you have recently begun training in shamanism and are developing unexpected feelings for your spirit guides.

You will benefit from reading this book if you're sick to the stomach of the sexual perversion and violent atrocities being committed across this planet and would like to find the remedy for it.

You will benefit from reading this book if you're a modern Western scientist who is prepared to put down out-of-date tools and to open your mind, to try another way of looking at cosmological principles.

You will benefit from this book if you're looking for a way to, as Carl Jung put it, reincarnate into your own life.

I can't think of anyone who wouldn't benefit from reading this book, to be honest. I've certainly benefitted enormously from writing it!

PART I

The Alchemical Marriage

CHAPTER 1

The Basics of Alchemy

If you've just picked up this book and skipped the Introduction, you might be wondering if you're in the right place. In a book about Sovereignty and sex magic, why are you suddenly having to study the basics of alchemy? If that is you, don't worry. I promise this won't be anything like a boring science lesson – and there will be absolutely no dissecting of frogs. But you do need to know a little about alchemy in order to understand how this kind of magic works.

By magic, I don't mean sleight-of-hand conjuring tricks or anything you may have gleaned from *The Secret*. Real magic is much more powerful than that, because it is about transformation. Magicians transform one thing into another but the sexual magic, or shamanic sexual healing, which I'm talking about is the ultimate in self-transformation and it works through a number of very powerful techniques which are based on alchemical principles.

So in order to understand how alchemy works in this way, we need first to have a basic understanding about what alchemy is... and what alchemy is not.

Let's start with what alchemy is not, to banish some common misconceptions.

Many modern Western scientists, who believe that matter is devoid of spirit and that events happen randomly, have damned alchemy with the label "pseudoscience". To be labelled "pseudo" usually means "trying to be something you're not". However, if scientists really understood what alchemy is, they would also realise that it's actually their own "science" that is lacking and trying to be something it's not.

The very word "laboratory" - the name of the place in which they conduct their experiments - is derived from the medieval alchemists'

ora et labora, or place of “prayer and work”.

In other words, alchemy takes a much more holistic view of the universe than modern science, by acknowledging the spirit or energy inherent in all matter.

The medieval alchemist would have a prayer or meditation room within his *ora et labora* where he would go to quiet his senses and journey inwards, to commune with the spirit or god of the material that he was working on. For this reason, and unlike modern physics or chemistry, alchemy was practised, particularly by Christian monks, as a path of inner spiritual realisation.

So now we can go on to what alchemy really is. According to Stanislas Klossowki de Rola in his book *Alchemy, the Secret Art*:

> **Alchemy is a rainbow bridging the chasm between the earthly and heavenly planes, between matter and spirit... Alchemy, the royal sacerdotal art, also called the hermetic philosophy, conceals in esoteric texts and enigmatic emblems, the means of penetrating the very secrets of Nature, Life and Death, of Unity, Eternity and Infinity. [It produces] ... something comparable to the super-powers (siddhis) obtained by Great Yogis, which are sought not after for their own sake, but are important by-products of spiritual attainment.**

Alchemy for Spiritual Transformation

There are some who believe that alchemy began, in ancient Egypt, as a path of inner transformation and was only later applied practically.

This spiritual path of alchemy was thought to be an inSPIRation initially from the Egyptian god Thoth. Thoth was known to the Greeks as Hermes and it was the ancient Greek natural philosophers – a euphemism for mystic – who would later coin the term Hermeticism to describe its mysteries which were inscribed on the Emerald Tablet, found within the Pillars of Hermes.

We might assume that the word “mysteries” refers to the unravelling of a puzzle or a crime, a bit like the plot of an Agatha

Christie novel. However, in this context, mysteries means something else: it refers to a mystic tradition which runs, like glistening lode-bearing ore, through the stories of our ancestors and which can only be hinted at with words. Their true meaning has to be practically experienced by the initiate – an initiate is so called because he or she has entered into this indescribable experience of union with the divine.

We don't know where the Pillars of Hermes were geographically sited, although there are plenty of theories about it. They were said to have been seen by Alexander the Great, Achilles Tatius, Dio Chrysostom and Diogenes Laërtius. An Alexandrian scribe, Manetho, wrote that the pillars contained 36,525 manuscripts of Thoth but this may be a code, because 36,525 is the exact number of days in 100 years, a time period which represented complete perfection to the ancient Egyptians. However, there are also reports that Alexander the Great took all of the manuscripts with him to Memphis and then on to Hermopolis.

No one today has seen the Emerald Tablet, if it did ever exist. But extracts from it are found in various ancient Egyptian texts, notably *The Papyrus of Ani* and *The Book of the Dead*. There is also a papyrus called *An Invocation to Hermes* from when the Greeks were in Egypt, which refers to the tablet thus:

> **I know your names in the Egyptian tongue, and your true name as it is written on the Holy Tablet in the holy place of Hermopolis, where you have your birth.**

But as always in this sort of research, we're reduced to looking through a glass darkly. It gets even more misty and obscure when it's a Greek glass, because some of the Greeks who've left us their writings were initiated into the Mystery schools and thus were trained in Hermetic thinking, and some weren't.

As Plato writes of his teacher, Socrates, in *Phaedrus*:

> **But all souls do not easily recall the things of the other world; they may have seen them for a short time only, or they may have been unfortunate in their earthly lot, and, having had their hearts turned to injustice through some**

corrupting influence, they may have lost the memory of the holy things which once they saw.

Few only retain an adequate remembrance of them; and they when they see here any image of that other world, are rapt in amazement; but they are ignorant of what this rapture means, because they do not clearly perceive.

For there is no light of justice or temperance or any of the higher ideas which are precious to souls in the earthly copies of them: they are seen through a glass dimly; and there are few who, going to the images, seen in them the realities, and these only with difficulty.

There was a time when with the rest of the happy band they saw beauty shining in brightness,--- we philosophers following in the train of Zeus, others in company with other gods; and then we saw the beatific vision and were initiated into a mystery which may be truly called most blessed, celebrated by us in our state of innocence, before we had any experience of evils to come, when we were admitted to the sight of apparitions innocent and simple and calm and happy, which we saw shining in pure light, pure ourselves and not yet enshrined in that living tomb which we carry about, now that we are imprisoned in the body, like an oyster in his shell.

Alchemy is a material expression of that inner mystery and there was a rich period of alchemy in Europe during the Middle Ages, so much so that most of what we know comes from those writings.

Swiss psychiatrist Carl Gustav Jung was influenced by the medieval alchemist Paracelsus because he found that the alchemical symbols, which he saw in the dream state, helped him to get in touch with his deep unconscious mind and what it was trying to tell him. Jung believed that the perfection of matter (ourselves) through inner alchemy is the real Philosopher’s Stone. He said:

> **Only by discovering alchemy have I clearly understood that the unconscious is a process and that the ego's rapports with it and its contents initiate an evolution – more precisely, a real metamorphoses – of the mind... Alchemy, a nature philosophy of great consideration in the Middle Ages, throws a bridge to the past and their gnosis, and also to the future, to modern psychology of the unconscious.**

He was inspired by the term True Imagination, which he gleaned from the works of Paracelsus. True Imagination is not about daydreaming, making up fantasies or even conscious visualisation techniques. True Imagination takes you into the Nation of Images, or world of images, where a picture speaks a thousand words. The shaman journeys to the Nation of Images through trance, or through prayer and meditation.

According to Paracelsus:

> **The True Imagination leads life thus deciphered back to its spiritual reality, and it then takes the name of meditation.**

Since the advent of quantum mechanics, mainstream Newtonian science is now having to give way to what the quantum physicist Dr Fred Alan Wolf is calling "the new alchemy".

One 20th century science-alchemist, David Bohm, approached his experiments in exactly the same way as the hermeticists of old, by employing Thoth's Emerald Tablet guidance of as Above, so Below. He went within in meditation to listen quietly to the natural intelligence of his own physical body to work out wider universal principles and laws.

Quantum physicists are now taking science full circle in returning to the understanding of the alchemists of old. For instance, they now accept that the intuition (inner guidance) of the experimenter should not be ignored and that the outcome of an experiment will be impacted on by the person doing the experiment. In other words, there is no objective reality. The days of the coldly mechanistic view of the universe are over.

Making Alchemical Spagyrics

Alchemy is based on the principle that everything on Earth (all matter) can be broken down into three components – salt, sulphur and mercury. When you combine salt and sulphur, you create a third thing, known to alchemists as mercury. And as any Tarot reader will tell you, Mercury is the Magician.

The salt and sulphur are not literally salt and sulphur – these are metaphors, which will make more sense later on. But perhaps the best way to explain how an alchemical operation works would be to give a practical example of one that I did a couple of years ago.

I grow herbs in my garden to make into what are known as alchemical spagyrics, which are highly charged and magical tinctures. With spagyrics, the alchemist shaman can contact and work with the spirit of the plant in creating an elixir which carries the power of his or her intention not only to quicken their own spiritual evolution but also that of the spirit of the plant.

Spagyrics are very easy to make – all you need is some basic kitchen equipment, like kilner jars, a pestle and mortar, some coffee filters and, of course, the basic ingredients, which are the herb and a good quantity of pure grain alcohol. You will also need a planetary chart to tell you the best time, astrologically, to do the work according to the properties of the herb with which you're working.

It was on a Saturday, the day of the week governed by Saturn, that a friend and I started the alchemical operation of creating a spagyric using the herb horsetail as our basic material. Horsetail is one of the oldest herbs on the planet and it is governed by Saturn. These days, it grows to about six feet high but back in prehistoric times, when it was eaten by dinosaurs, it would grow to the size of trees.

Horsetail is known to be very good for strengthening and stability. With its high component of silica, it strengthens hair, teeth, nails, bones and, in fact, all the connective tissues, such as tendons and ligaments, which run through the body.

So on the day of Saturn (Saturday) and the hour of Saturn (sunrise), we made a prayer to ask that the mysteries of Saturn would be revealed to us through the auspices of the Saturn-governed herb horsetail and that the evolution of horsetail's being would be facilitated by this work, as well as our own, in line, of course and as always, with the Divine Will and the highest good of all which brings harm to none.

We then began to grind small quantities of the fresh herb with a pestle and mortar, the whole time using our power of intention to send a message to the spirit of the plant as to our aims. (You can also use dried herbs – you just need to make sure you have a good handful or two of whatever you're using.)

After an hour or so of grinding and pummelling, the horsetail was ground finely enough to be poured into a clean jar and then covered with pure grain alcohol. Once the herb was covered, we added the same amount of pure grain alcohol again. Then we sealed the jar, covered it in silver tin foil to keep out the light and put it on the shelf to let it stand.

This is the part where the prayers and intentions, infused into the whole mix, are heard and, if successfully transmitted, are answered by Mercury (Hermes), who starts playing with the newly joined couple in the jar (horsetail and alcohol).

I knew our prayers had been heard when, later that evening, the spirit of horsetail appeared in my vision, smiling. I was surprised to see that she had green skin and bright orange hair but, nevertheless, was extremely beautiful and seemed to be happy and grateful to be a part of this alchemic work of self-transformation.

The jar with the herb and alcohol mix stood on a shelf for two weeks and on each morning and evening, I would give it a good shaking and add further prayers and intentions.

Then, at the end of the second week, on the day of Saturn (Saturday) and the hour of Saturn (sunrise), we decanted the mixture and strained it through the coffee filters into a bowl, taking care to extract all the moisture from it. This resulting liquid is what's known as the sulphur.

Then putting the resulting tincture (sulphur) to one side, we took the remains of the herb, spread them on a baking tray and put them into an oven at the highest possible heat.

It took about six hours to "cook". At each hour or so, we would open the oven door and inspect the mass on the baking tray. Over time, some of the outer mass appeared to blacken, leaving the inner substance white. And so it was an ongoing process of scraping away the blackened part (alchemists call this stage "calcination" and

“separation”) until we were left with a mainly white substance known as the salts.

We added the salts to the sulphur of the tincture – and hey presto! We had a horsetail spagyric created out of the Divine Marriage between the salt and the sulphur, with a little help from Mercury.

So this is alchemy at its most simple and practical and, hopefully, you now understand what alchemy is and what alchemy is not, where it originally came from and how it can applied both practically and spiritually.

As we go along, I’m creating cognitive building blocks to help provide a firm foundation in your thinking which will allow us to proceed more easily into learning about the more esoteric applications of alchemy. So now that the basic understanding is in place, we can go on to find out about the alchemy of relationships.

CHAPTER 2

Alchemy in the Fire of Relationship

To get us into this next section as smoothly and easily as possible, I'd like us, first of all, to do a small exercise. It will only take a minute.

Shut your eyes and now... think of an explosion of energies... something like, say, a huge bomb going off. Boom!

Now I want you to imagine all the energy of that huge bomb being channelled inwards.

Instead of the bomb exploding outwards, it is imploding inwards.

This is known as an implosion of energies, as opposed to an explosion of energies. Hopefully, the following example will illustrate how sacred lovemaking is a matter of implosion.

As we know, when a man ejaculates his sperm outwards, in that moment of love, beauty, magic and alchemy, a baby is created. In that explosion or sperm bomb, life on earth is created. Now think of turning all that creativity and love and beauty inwards. In that implosion of love, beauty, magic and alchemy, something else is created... not a baby but a Ba-body, as the ancient Egyptians called it. Not life on Earth but life in the Heavens or other dimensions.

The difference between explosive versus implosive energy and what it can mean for our energy needs on Earth has recently been commanding the attention of scientists.

One man who was at the forefront of this research was the late Viktor Schauberger, an Austrian philosopher and inventor who based his ideas on the processes and mathematics which he found in Nature. It was in his work with water that he demonstrated, practically, the benefits of implosive energy over explosive.

This is described, from a scientific and biological standpoint, in his article for Implosion Magazine, 16th January 1956, No. 113, p. 63,

entitled: *Explosion and Implosion (Expansion and Impansion) from a Scientific and Biological Viewpoint:*

> **With implosions, a molecular ordering takes place in a radial axial direction, and therefore a suctional effect takes place in the axis, where the most vigorous decrease in heat and pressure occurs. This attracts, indraws, concentrates and binds (emulsifies) the oxygen, which gives rise to diamagnetism.**
>
> **This is precisely the opposite of the atomic pressural force, generally known as electricity.**
>
> **With implosion, detonationless retro-suctional effects occur in the core zone, which promote a higher grade emulsive process, namely the binding of the oxygen, which becomes increasingly passive the closer it is to the centre of flow.**
>
> **This results in the collapse of the peripheral masses, the release of the through-flowing substances from the walls, and thereby to an almost frictionless increase in the velocity of the self-inwinding through-flowing material, which accelerates by the square of the velocity of a falling heat gradient.**

So how does this work in sacred sex? By turning the sexual energies inwards, in an implosion, honeyed magnetic fluids, known as nectars, which are already present but have been lying dormant in the body, are released or secreted. When the nectars are released, the practitioner goes into spiritual ecstasy.

This is how sex magic is used to create new matter: it is an imploding of energies to achieve a new molecular ordering within the diamagnetic fluids (nectars) that are secreted during these processes. By releasing these nectars into our bodies, at the same time, the new molecular ordering energises and builds our auric bodies, known to the ancient Egyptians as the magnetic "Ka" body (pronounced “car”). This is diamagnetism of a spiritual order.

The Ka body is the invisible magnetic body that surrounds the physical human sheath and was considered by the ancient Egyptians to give power and life to our physical human sheaths. If we have powered up our Ka bodies then, when our physical sheath dies, we can just step out of it, like shrugging off an old overcoat, and step into our Ka bodies. The ancient Egyptians believed that we can live in our Ka bodies for hundreds of years, in other dimensions.

There are three great religious or sacred spiritual centres which, I believe, were named after these practices and I think sacred sex rites would have taken place within them to energise the Ka body. I'm referring to the Egyptian temple at Karnak, the Indian temple at Konark and the French megaliths at Carnac.

The ancient Egyptians believed that what powered the Ka body was the "Ba" body, otherwise known as the soul, and that by powering the Ba body with the Ka body, we achieve immortality or eternal life, in other dimensions.

So I hope that helps to give an overview of the basic alchemical foundation of shamanic sex magic.

The Alchemical Marriage

Anyway, I promise to keep it simple when talking about alchemy, because one only really needs to know the basics in order to understand how sacred sexuality works. There have been one or two modern-day alchemists who have taken issue with my ideas after the publication of the first edition of this book but I'm viewing the whole subject through shamanic, gnostic experience and so I can't expect them to agree with me. When you drag alchemy out of the past into the present – out of the old, dusty books in museums and libraries – and start to apply the discipline to your spiritual life, it's the difference between reading a recipe in ancient Sanskrit for a chocolate cake and eating one.

What we're concerned with here, in shamanic sex magic, is the process of the Alchemical Marriage, the Divine Marriage, or the Chemical Marriage. The purpose of the Alchemical Marriage is to ultimately produce what's known in alchemy as a conjunction.

The Alchemical Marriage, in other words, is the bringing together of two separate and discreet entities to create a third entity. This third

entity is what's known as the Philosopher's Stone or the Child of the Conjunction.

The Alchemical Marriage is also known as the Marriage of the Sun and the Moon, which is because it's brought about by the marriage of opposites – Sun and Moon, fire and water, hot and cold, male and female, yin and yang, Mars and Venus, and so on. The union of the two creates the conjunction.

At its most basic, the act of human lovemaking, which produces a child, could be described as an alchemical marriage of sorts. Two distinct beings come together to make a third one.

But when the conjunction is between living essences or archetypal energies communicating through a third other-dimensional entity, known as Mercury in alchemy, this is an event so powerful it can create new magnetic fields and new dimensions. It is world-changing and worlds-changing, in other words.

The Alchemical Marriage appears as an allegorical sub-strata within many of the earliest Christian scriptures. For instance, the fallen goddess in the Gnostic *Exegesis of the Soul* is rescued by union with her brother in a bridal chamber "…and when she had intercourse with him, she got from him the seed that is the life giving spirit, and this is the resurrection from the dead".

The Gospel of Philip teaches the adept that he will receive the heavenly light in the bridal chamber. "If anyone does not receive the light while he is here," it warns, "he will not be able to receive it in the other place [at death] for when he leaves the world he has already received the truth."

During the process of the creation of the Alchemical Marriage, there is a death, then a resurrection. You can also see how this formula is closely followed in ancient myths and even today, in Hollywood silver screen romances which all seem to follow a similar template, as follows.

The lovers meet and appear to fall madly in love ... and everyone thinks they're going to live happily ever after… but it was only, in fact, infatuation. This state of affairs can only go on for so long before some totally unexpected event erupts into their lives, like Murphy's ghost, and turns everything upside down, with skeletons falling out of cupboards, left, right and centre.

The couple split in horror at the sight of each other's glaring imperfections and inadequacies and what follows is a period of separation and isolation in which each of them analyses and tries to find resolution to their issues. After this period of introspection and, hopefully, self-realisation, the two just happen to bump into each other in the street, as a matter of serendipity, and fall madly in love again – except, this time, the love is real, warts and all!

And so, they get married and live happily ever after!

If you're bored with these formulaic romcoms, the chances are it's because you've cracked the code. We've been watching re-runs of this same three-staged plotline since at least the ancient Greek playwrights performed Psyche and Eros.

All scriptwriters have to do is vary the locations and the names of the main players to keep us enthralled and entertained by the same story forevermore. So long as we haven't understood that it's about the Alchemical Marriage, we have to keep revisiting it, like scratching an itch that won't go away. The storyline resonates with our archetypal memories in our subconscious or unconscious mind, while not revealing its true meaning, and thus it gets bums on cinema seats every time.

The Three Steps to Ecstasy

The three-staged journey of the lovers is marked by three colours in alchemy: black (*nigredo*), white (*albedo*) and red (*rubedo*). But it also applies to an individual's own inner process of spiritual self-realisation because this same three-staged process is found in all and any kind of transformational growth in Nature.

For simplicity's sake, I'm going to describe how the three stages manifest in our own individual processes of spiritual growth, to start with, before explaining about how they work in an alchemical relationship, illustrated by the ancient Greek myth about Psyche and Eros later on in this chapter.

Black, white and red are the colours the alchemists of old used to represent the three stages the material or the person goes through when working on themselves alchemically.

If you are on such a spiritual path of self-transformation, whether you know anything about alchemy or not, the same three colours and what they represent will apply to the stages of your spiritual progress. This is because the alchemical process follows universal laws which don't need us to acknowledge them to be at work and at play in our lives, any more than the sun needs our permission to rise and set.

I want to be sure, though, before continuing, that we have the same understanding about the word “spiritual”. The word has been much hijacked by different groups and misused in recent years. In my opinion, it isn’t enough to claim to be spiritual just because you’re a nice person, you’re vegetarian and you’re thinking of going to India to stay in a Buddhist monastery.

By a person being “spiritual” or on a “spiritual path”, I mean someone who is in contact with the spirits of the other dimensions. This person doesn’t have to be a vegetarian or even know anything at all about India or Buddhism. They don’t even have to be a nice person, all the time. The criteria is that they have regular contact and communion with the spirits in the other dimensions, to be “spiritual”, and this is what the shaman does.

This spirit contact is actual face-to-face, voice to ear. I don’t mean just a sort of general sense that one’s spirit guides might be hovering around. If you’re trained properly, by the right people, you should be able to meet your spirit guides in the other worlds (or dimensions) in a tangible way and talk to them and get advice, guidance and healing to bring back into this dimension.

Many of us shamans are given or shown symbols in our meetings with the spirits and their meanings will be buried in our subconscious or unconscious minds, coming out in our dreams and also in what we attract towards us in our waking lives, in the form of metaphor. So we need to know what these symbols mean when they do occur. Thus, here are the three stages of that alchemical journey of self-transformation.

Nigredo, black

The *nigredo* or black phase, the first stage, is regarded as the most difficult and painful. It began in the making of horsetail spagyric with the pounding, the grinding down, then adding it to the liquid (alcohol)

and then standing it in the dark, and the regular swirling of the mixture, over weeks, until it was ready to go in the oven.

On my shamanic training course, I encountered this stage early on, and it was mortifying. Just when I wanted to create a good impression with an interesting new circle of friends, the grinding down began to expose shadow parts of my personality which I would usually hide, not just from others but also from myself.

Some of it was definitely news to me, and I almost felt myself being swirled or whirled around by unfamiliar emotions, some of them quite ugly, and then feeling the shame when all my faults seemed to be strewn all around on the floor, where everyone could see them.

It’s painful and mortifying and shameful... but necessary. The aim of this *nigredo* stage is to reduce everything down to its bare essentials and most fundamental ingredients. It's painstaking and arduous work – to face your demons and to bring out all the dross and impurities.

But it must be done because if they crop up at a later stage, they will destroy the whole work.

In personal alchemy, at the *nigredo* stage, one often feels shame, embarrassment, guilt and worthlessness as one faces the most repugnant truths about oneself. It can make you feel really ugly and unlovable, and you may feel sure everyone else can see what a terrible person you are. So there is tendency to hide oneself away during this phase.

We find the magician Merlin experiencing the black *nigredo* stage in Geoffrey of Monmouth's 12th century *Vita Merlini*.

Merlin is experiencing deep shame and mortification after killing his nephew, in the heat of battle. So he is living as a hermit, like a wild man of the woods and almost losing his mind, completely lost and just following the path of his small pig as it goes round and round in what appear to be meaningless circles.

What the ancient bards knew was that by following his pig, Merlin was following the path out of the labyrinth of suffering. The labyrinth in Greek mythology was built by the artisan Daedalus, a man who also killed his nephew. This is classic *nigredo* stage stuff – it is a vital and necessary stage of spiritual growth and should not be Prozaced out of existence.

If you’re going through the *nigredo* stage, you may find such symbols appearing in your dreams as a black bird (a raven, blackbird or

crow), a dark jacket or coat, the darkness of night, a solar or lunar eclipse, a labyrinth, a tomb, or something like Dante's vision of hell and death.

This part of the alchemical process is ruled astrologically by the planet Saturn. So in terms of it being a natural life stage, you might find yourself traversing the *nigredo* during the times of your Saturn Return, which is when the planet Saturn returns to where it was in the heavens at the time of your birth.

The Saturn Return occurs roughly between the ages of 28-31, 56-60 and 84-90, and these periods are renowned for being fraught with difficulty and limitations, and sometimes the processing of deep inner emotional pain.

Albedo, white

The white or *albedo* stage is essentially about purification which is achieved by separation before the conjunction. All that nasty, shameful stuff which previously erupted into view in the black *nigredo* stage has to be divided and separated from the good stuff that you want to keep – like separating the wheat from the chaff.

With the making of my horsetail spagyric, this was the part when the herb was separated from the liquid, by filtration, and then when I was inspecting the baking herb at regular intervals and scraping the white salts away from the blackened mass.

In personal alchemy, there is no shortcut to avoid this stage. One has to sort through one's "stuff" just like one sorts through a sock drawer – and it is about as exciting!

The *albedo* stage is ruled by the Moon and symbols that can erupt into your dreams when you're going through this stage can be a double-edged axe, a sword hanging down from above, a knight wielding a sword, or seeing yourself being dismembered and your white bones being boiled in a cauldron.

In the white or *albedo* stage, you separate yourself, or rise above the quagmire of your broken personality and dreams to realise and recognise your true or Higher Self.

Rubedo, red

All the purification which took place in the white *albedo* stage generates an incredible energy and this is released during the red *rubedo* stage.

After suffering through the *nigredo*, undergoing the intense purification of *albedo*, the matter undergoing the process can seem to be lifeless and devoid of energy. So medieval alchemists would “give it more blood” by reddening it in the fire, a process known as the "Marriage of the Sun and the Moon".

In the making of my horsetail spagryic, this Marriage of the Sun and the Moon took place when I combined the white salts with the sulphur of the tincture.

Alchemists use fermentation and distillation to complete the *rubedo* phase of transformation or the final crystallisation of the energy and matter which becomes the goal, the Philosopher's Stone.

In personal terms, the *rubedo* stage should bring an infusion of new life to the adept. Any hidden impurities in our characters that somehow made it through the *albedo* stage are finally destroyed in this psychological death and resurrection.

This final phase is about enlightenment, reanimation, rebirth and revitalization, and is often initiated by vividly colourful visions of a wider and deeper manifestation of reality that involves a higher form of imagination – in other words, the visions gained from shamanic trance, or similar. It is so vivid and so psychedelic in nature that it is often called the Peacock's Tail.

I will be showing, in the following pages, how the stages of the alchemical process are found encoded within the sub-stratas of ancient myths. But it’s important to note that they are also found in more modern-day myth cycles, such as J.K. Rowling’s Harry Potter series.

The Harry Potter books evolve over a three-part drama which matches the black, white and red stages of alchemy.

Harry’s long black *nigredo* phase culminates in *Harry Potter and the Order of the Phoenix*. Everything Harry tries to achieve fails or goes badly wrong and this reaches a chilling climax in the death of his adored godfather, Sirius **Black**.

In *Harry Potter and the Half Blood Prince*, our drama centres on the death of **Albus** Dumbledore – Albus is Latin for “white” and hence also the white *albedo* stage of the operation.

In the final red *rubedo* stage, like many a mythological hero before him including Arthur Pendragon, Harry has to face the Deathly Hallows. Harry's friend **Rubeus** Hagrid is forced to take part in a death march to celebrate the "killing" of Harry. Rubeus is Latin for red and thus this last section of the series represents the final stage of the alchemical operation, the red *rubedo* stage.

This colour coding, and what each colour means, applies to the natural processes which any material, including our personalities and characters, goes through when forced under pressure and in this instance we're concerned with the crucible or pressure cooker of a loving and sexual relationship, once the "honeymoon period" has worn off.

The Sexual Alchemy of Psyche and Eros

The ancient Greek story of Psyche and Eros is one of the greatest mythic love stories of all time and so it is ripe with underlying metaphors showing the three stages of the process which leads to the Alchemical Marriage.

Shakespeare also used this same alchemical understory in *A Midsummer Night's Dream*, where he has Lysander tell Hermia:

> **Ay me! for aught that I could ever read,**
> **Could ever hear by tale or history,**
> **The course of true love never did run smooth...**

But what we're not usually told is that the course of true love isn't meant to run smooth because, otherwise, the couple would never be given the chance to grow spiritually and deepen their love through an alchemical process. The achievement of true love is always a journey, with many ups and downs, as it was for Psyche and Eros (and Lysander and Hermia, more about which later on).

So let's first introduce the Lovers, Psyche and Eros. The word *psyche* meant "soul" to the ancient Greeks, and *eros* meant "love".

Psyche and Eros first met on a rock in the middle of a raging ocean, to which poor beautiful Psyche was tied in sacrifice to the sea monster. The young Eros had been sent by his mother, the jealous

Aphrodite, to kill Psyche. But when Eros stole up behind Psyche on the rock, he instantly fell in love with her... and so he was unable to fulfil his mission.

To maintain his anonymity, Eros commanded Zephyr, the west wind, to carry Psyche away to a luxurious palace with golden columns and ceilings carved in citrus wood and ivory, and silver walls engraved with murals of animals and beautifully jewelled mosaic floors. Psyche was then guided to a lavishly appointed bedroom and told to wait there for Eros, who, she was told, will come only when it's dark because no-one was allowed to see his face.

Psyche then proceeded to spend long, fragrant nights in amorous and passionate entanglement with the young god, who would always steal away on tiptoe just before the pink of dawn broke, so that Psyche never knew what he looked like.

However, despite Eros hiding his physiognomy from his lover, just like all couples in the first soft-focused throes of a "love is blind" infatuation, they are blissfully happy... for a while.

The challenge finally came, one day, when Psyche's sisters were visiting her and they asked her why she had never seen Eros's face. Her sisters wondered if Eros might be so ugly that he dare not allow Psyche to see what he looked like. This sowed a seed of doubt in Psyche's mind which eventually took root and began to torment her and spoil her happiness.

One day, she decided to find out. As Eros lay blissfully snoozing in a deep post-coital torpor, Psyche leaned over him and lit the candle by the bed. She was stunned to see the beautiful, handsome young god lying next to her. But Eros instantly awoke and, in a blind panic, leapt out of the bed and through the door and was gone... seemingly, gone for ever.

So this is the first stage of the story, setting up the narrative for why the alchemical journey has to take place. The whole myth mainly concentrates on Psyche's part of this process, although Eros has one of his own, in the background.

As with all alchemical operations, the black *nigredo* stage comes first and it finds Psyche wandering aimlessly around the land crying, in deep regret, grief and shame over losing the love of her life, for disobeying the edict of the god Eros and violating his trust.

This is a period of deep inner contemplation in order for a process known in alchemy as putrefaction to take place. By closing our eyes and gazing into our own inner blackness, we become more aware of the volatile nature of our desires and fears which seem to run around in meaningless and never-ending circles, represented here by Psyche's purposeless meanderings around the land.

During the course of her peripatetic travails, Psyche meets many "teachers" such as the Middle World horned god Pan and also Ceres, otherwise known as the grain goddess. Eventually, she comes across the jealous Aphrodite, the source of all her troubles and who isn't in any way repentant – far from it, in fact. She takes Psyche captive and so in enslavement to Aphrodite, she begins to enter the white *albedo* stage, as Eros's jealous mother puts her through many tortuous tests and trials not dissimilar to the labours of Hercules... and innumerable other zodiacal heroes and heroines since time immemorial.

Psyche is whipped and tortured by Aphrodite's two handmaids, named Worry and Sadness, while Aphrodite tears Psyche's clothes and bashes her head into the ground. She mocks her for conceiving a child in a sham marriage. (This part is surely about the conception of the Philosopher's Child, which takes place at this stage of an alchemical operation, and it's known as the conjunction. If the Philosopher's Child survives, it grows into the Philosopher's Stone.)

As I described earlier in the chapter, in the white *albedo* stage there is a great deal of sorting the wheat from the chaff, the good from the bad. This is to separate the shadow self from the real self, to create the diamagnetism.

At one point, Aphrodite threw on to the ground a mass of different grains and pulses, and demanded that Psyche sort them into separate piles before dawn. Aphrodite then went out to attend a wedding feast (quite possibly an allusion to the Marriage of the Sun and the Moon – the fertile marriage of opposites). Once Aphrodite had left, a friendly ant came along to help Psyche and it quickly set about organising a fleet of insects to sort the grains and pulses into different piles.

As usual in these kinds of stories, our heroine is aided in her ordeals and tasks by helpful animals and insects – surely a metaphor for the animal spirits who guide the shaman in the Lower World? At

another stage in the story, the (Upper World spirit) Jupiter himself took pity on Psyche and sent his eagle to help her fight off some dragons.

With the help of the spirits and animals, Psyche was finally successful in passing all her tests with flying colours. But Aphrodite was still not satisfied and so she ordered Psyche to be exiled to the Underworld or Lower World.

At this part of the white stage, alchemists say that the matter (in this case, the spiritual evolution of Psyche) has reached a certain kind of fixed state which cannot be destroyed by fire. Thus there is progress but there is still a way to go. Still representing the separation process, we see our heroine, Psyche, separated from normal life on Earth, going into a sort of Underworld retreat, like a nun or a hermit.

As discussed earlier, the white *albedo* stage is also associated with the Queen of the Night, the Moon, and it's here, through a series of adventures and mishaps in the Underworld, that Psyche ends up falling into a deep coma in a dark forest. This is reminiscent of the Sleeping Beauty – and Psyche is also found asleep in the dark forest by Eros, who awakens her with "a prick from his arrow".

There is a whole sub-plot to this story about the changes and realisations Eros goes through to finally be able to show Psyche his face. His initial unwillingness, though, in the early infatuation stage, and his subsequent life lessons, can be likened to becoming one's true self in a relationship and trusting your partner enough to show yourself "warts and all", which should make no difference in real love.

The white *albedo* stage is really about achieving a conjunction of opposites – male and female, Psyche and Eros, soul and love – and if this is successful, the next stage can begin, which is fermentation.

In inner alchemy, fermentation is all about the introduction of spiritual forces into the personality. In other words, it's a spiritual initiation, achieved by distillation of the Above with the Below, as told on the Emerald Tablet.

The distillation is the very last process, and it's about a gradual multiplication of powers, an amplification of energy that condenses into a new material – a new life or new world. The result is known to alchemists as red sulphur, red stone, red elixir, the stone of the wise or the Philosopher's Stone.

Thus, we're reaching the finale, the red *rubedo* stage of the story of Psyche and Eros.

Eros now appeals to Jupiter, asking him to intervene with Aphrodite, and so... after some cajoling and bargaining, Jupiter agrees to warn her off. Jupiter also gives Psyche a cup of ambrosia (nectars) to drink, which turns her into an immortal – surely an allegory for the ultimate realisation of the Ka and Ba bodies? Going back to deluge myths, a cup of liquid (fluid) would be the perfect metaphor to denote the death of the old self and the birth of the new.

Then finally, the full Divine Marriage of the couple takes place among the whole assemblage of the gods on Mount Olympus, with much celebration and feasting.

The couple have now come full circle, have grown in their understanding through some tough life lessons, and are now able to enter into a full and healthy loving relationship with one another, which will bear good fruit.

So now we're at the end of this chapter, you will hopefully understand a bit more about alchemical symbols and how they manifest in our lives, in our relationships with others and also in ancient myths.

If you just let this information sit and stew, over time you will likely get a few "Aha" moments when you're watching a film or reading an ancient myth... or even going through changes in your own relationships with loving partners.

I'll also be giving a few more mythical examples further on in the book. It's important that we learn to read metaphors again, because the literalisation of myths into pseudo-history has robbed us of this ability, and thus our true birthright, until now.

CHAPTER 3

The Faery Marriage

True Thomas lay o’er grassy bank,
And he beheld a lady gay,
A ladie that was brisk and bold
Come riding oer the fernie brae.
Her skirt was of the grass-green silk,
Her mantel of the velvet fine,
At ilka tett of her horse’s mane
Hung fifty silver bells and nine.

True Thomas he took off his hat,
And bowed him low down till his knee:
'All hail. Thou mighty Queen of Heaven!
For your peer on earth I did never see.'
'O no, O no, True Thomas,' she says,
'That name does not belong to me;
I am but the queen of fair Elfland,
And I am come here for to visit thee.

'But ye maun go wi me now, Thomas,
True Thomas ye maun go wi me,
For ye maun serve me seven years,
Thro Weel or wae as may chance to be.'
She turned about her milk white steed,
And took True Thomas up behind,
And eye wheneer her bridle rang,
The steed flew swifter than the wind.

For forty days and forty nights,
He wade through red blude to the knee,
And he saw neither sun nor moon,
But heard the roaring of the sea.
O they rade on, and further on,
Until they came to a garden green:
'Light down, light down, ye ladie free,
Some of that fruit let me pull to thee.'

'O no. O no, True Thomas,' she says
'That fruit maun be touched by thee,
For a' the plagues that are in hell
Light on the fruit of this countrie.
'But I have a loaf here in my lap,
Likewise a bottle of claret wine,
And now ere we go farther on,
Ae'll rest a while, and ye may dine.'

When he had eaten and drunk his fill,
'Lay down your head upon my knee,'
The lady sayd, ere we climb yon hill,
And I will show you fairlies three.
'O see not ye yon narrow road,
So beset wi thorns and briars?
That is the path of righteousness,
Tho after it but few enquiries.

'Ande see ye not that braid braid road,
That lies across yon lillie leven?
That is the path of wickedness,
Tho some call it the road to heaven.
'And see ye not that bonnie road,
which winds about the fairnie brae?
That is the road to fair Elfland,
Where you and I this night maun gae.

'But Thomas, ye maun hold your tongue,
Whatever you may hear or see,
For gin ae word you should chance to speak,
You will neer get back to your ain countrie.'
He has gotton a coat of the even cloth,
And a pair of shoes of velvet green,
And till seven years were passed and gone
True Thomas on earth was never seen.

This poem is so old that we don't know who originally composed it. It is about Thomas the Rhymer, who, according to folk lore, was a Scottish laird who had been granted a boon of The Tongue That Cannot Lie — in other words, the gift of prophecy. He was given the gift by the Queen of the Fae after his reputed seven-year sojourn with her in the land of the Fae, which this poem is about. His relationship with the Faery Queen is a clear example of the Faery Lover and the Faery Marriage… which doesn't just happen in romantic fiction.

That said, I begin this chapter with some trepidation, because I've an enormous amount of respect for this race of superior Elder beings which has been banished from our collective consciousness for thousands of years. I want to be sure that I explain everything as they would wish it, because they are generally far wiser and more spiritually evolved than us and, as a mere human being, it's difficult sometimes not to write or talk about them too clumsily or too blithely.

I will use the following few chapters to introduce you to this subject and give you examples and illustrations of the importance of the faery folk to the spiritual evolution of the human being. You will also learn about the evidence for how our ancestors valued this interdimensional relationship, and behaved accordingly.

So it might come as a surprise to some to hear that faeries really do exist and not just at the end of the garden. I know I was surprised when I realised it, many years ago... but now their presence is just a part of my normal, everyday life.

I first began to sense them when I was a few years into my shamanic training. At first, I learned how to visit the spirits of the Upper World and Lower World. The term for visiting these other dimensions is "journeying". In journeying this way, I found that spirits

of the Upper World appear as human or humanoid, sometimes even angelic, while the spirits of the Lower World tend to be animals, or half-animal/half-man beings such as centaurs.

I was never actually trained to journey into the Middle World or Underworld, of which this planet is a part, but I was eventually invited in by my spirit guides and trained by them to interact with the Earth spirits I found there, otherwise known to our ancestors as the Fae, from which the word “faery” comes.

I’ve learned over some time that there used to be a very special relationship between humans and the Fae, in which they would marry each other and have offspring, in both worlds. From that, I can only surmise that there must be millions walking around on the Earth today who have faery DNA, if they did but know it.

The Fae are also known as the Sidhe, the Gentry, the Little People and the Tuatha da Danaan, and perhaps the first misconception that probably needs banishing is in their appearance. They rarely appear, to me anyway, like the tiny gossamer-winged Tinkerbelle of Victorian fantasies. On the contrary, some of them are huge. Some are even covered in fur. But mainly, they look very much like you and me, and if you passed one on the street when you were in a hurry, you may not even notice them.

The Fae are spirits or guardians of the land, of this Earth, and they’re not to be confused with goddesses or angels of the Upper Worlds.

Another name for the Fae is the Elders, because the old folk tales recount how they fell from the stars at a much earlier Time than we did and thus their experience of Time is very different to ours.

According to these wisdom teachings, the Fae fell from the stars at what is known as the First Utterance. At the Second Utterance, the animals fell to Earth and at the Third, we humans fell.

I don’t think this means literally “falling from the stars”. To my understanding, this expression is all about inter-dimensional portals. I’ve found that the archaeological record in no way supports the Darwinian hypothesis of slow and gradual evolution of smaller and smaller species from prehistoric giants; what it does show are various “revolutions” at different times with certain species seeming to come from nowhere.

However, because this idea has entered mythology as “the fall from the stars” and we’re no longer taught how to read myths in the correct way, the Fall has come to be associated with sinning or being banished from the heavens, and Heaven. In my view, that was a much later Christian idea which was probably designed to twist the true pagan lore out of all recognition, so that the Church could rewrite history to suit its own agenda and control the narrative.

In the story of the Three Utterances, a special entity came down when the Fae “fell”, ever since which time she has remained buried in the Earth, sleeping. This is the central theme expressed in the story of the Sleeping Beauty, and Psyche and Eros, and so it’s most likely another alchemical allegory for the Faery or inter-dimensional marriage.

As she sleeps, the Sleeping Beauty is protected by a briar rose thorn thicket. According to this lore, she will only awaken when the Three Utterances — man, animal and Faery — come together in Harmony and Love to create the Fourth Utterance. This is the kiss which will awaken the Sleeping Beauty, just like the prick of Eros’s arrow which awoke Psyche.

The Enchantment of the Land

Meanwhile, the Land is enchanted... literally en-chanted since the First Utterance. There have been perpetual choirs chanting since the Elders first fell from the stars, singing to maintain the sacristy of the Land. These vibrations of sacred sound build and maintain protective sonar walls around sacred sites and they also purify the waters and the natural crystals in the leylines.

In Glastonbury, the Fae sing continually, in a sort of folksong-cum-military marching band style, about how they will “forever defend the Glassy Wall”. I know because I’ve heard them. The Celtic name for Glastonbury used to be Yns Wytrin and it means Isle of Glass.

I’ve heard the Fae singing in Scotland too, where they’re accompanied by bagpipes and fiddles. I’m convinced that the merry Scottish jigs and reels we know and love are inspired by the dancing tunes of the Scottish Fae.

I have a friend in deepest Cornwall who hears the Fae singing by running streams – he says they sound like children laughing and playing. The place where he lives is known as Hobbs Hill (Hobbs being an old name for the Fae) and he's had many a magical encounter around there.

Another friend, a synesthete, hears the Fae Elementals singing the flowers open to the sun, at dawn. His sense is that they are creating the energetic template for the day and he believes the birds are doing likewise with their dawn chorus – singing the creation into existence, afresh and anew with the dew, with sacred walls of sound.

The author Eleanor Farjeon captured the essence of this feeling with the following:

Morning has broken
Like the first morning
Blackbird has spoken
Like the first bird.
Praise for the singing,
Praise for the morning
Praise for the springing
Fresh from the Word.

It's my experience that the ancient Anglo-Saxon kings, going back at least as far as Alfred the Great, gained their right to rule this country of Britain from a tangible and sacred union between the royal personage and the spirits of the Land, otherwise known as the Fae. This is the real meaning of the Sovereignty of the Land.

The name Alfred means "elf counsellor" and looking at his life, and the Druid magical rites he quite probably performed at Burrow Mump in Somerset before that last decisive Battle of Edington in 878CE, in which he routed the Vikings, I'd say that he was certainly in communion with the Fae.[i]

It seems that the land was always jointly governed in this way and both sides – Fae and human – took their guardianship duties seriously. But of particular importance was the purification of the energies, to keep the portals clear between the liminal walls dividing the dimensions. It's gradually becoming clear that this purification and

healing was largely carried out by what we now call “sound healing” by the perpetual choirs. Beating the Bounds is probably the last vestige of this practice.

The perpetual choirs are first mentioned in a four-line Welsh Triade which was translated in the 18th century by George Ellis, Fellow of the Royal Society and the Society of Antiquaries, and a close friend of Sir Walter Scott:

> **Three Perpetual Harmonies of the Island of Britain:**
> **One was at the Island of Afallach,**
> **and the second at Caer Garadawg,**
> **and the third at Bangor.**

Affallach is an ancient title for Glastonbury; Caer Garadawg is thought by all to be near Salisbury, either Stonehenge, Old Sarum or Avebury; and “the third at Bangor” refers to Bangor in north Wales, near Wrexham.

The perpetual choirs of the Holy Triumvirate of Fae, Animals and Humans would be continually singing in order to create sound waves to carve out and purify inter-dimensional space and form. It’s only in the past, say, 600 years that we’ve forgotten its importance. Thus it’s now just the Fae and the animals who are faithfully keeping up the enchantment of the land – one very good reason why we need to understand the importance of returning to the covenant between Man and Faery.

Faery shaman Coleston Brown writes in his book *The Sigils, Treasures of the Faery Covenant*:

> **The Faery Covenant is an ancient binding agreement between human and faery beings that arises out of the First Light, the primordial awareness in which all beings shared at the beginning of time.**
>
> **The Covenant is intimately bound up with our relations with the faery, and hence with Nature, animals spirit beings, ancestors, each other and also with the self. As such, the**

Covenant is crucial for the fulfilment of human destiny and the destiny of our planet.

In the Isles of Britain, some trace the perpetual choirs back to the choristers of the 12th and 13th centuries, when new and glistening cathedrals were built according to divine geometrical principles, reputedly by the Knights Templar, who learned their Masonic craft in Egypt.

These cathedral builders constructed what have become known as “symphonies in stone” across Europe, based on the Hermetic principles of “as Above, so Below” and inspired by the understanding that sacred geometry, architecture, sound, astronomy, healing and mystical enlightenment were all intertwined to produce certain healing and transformational harmonics.

However, we can trace the knowledge about this kind of sound healing architecture back even further – to the Age of the Giants. The Age of the Giants is known as such not because there were necessarily giants on the Earth at that time but because the huge stones which had been moved to construct the sacred megalithic temples, like Avebury and Stonehenge, gave the impression that they’d been built by Gog and Magog.

In the temples of Malta and Gozo (at least a thousand years older than the pyramids), scientists are finding acoustic clues that these structures were designed to encourage the shamanic trance state with the use of sound frequencies. Corbelled ceilings, which are mirrored in subterranean mortuary shrines, have been carved out of solid limestone at Malta’s Hal Saflieni Hypogeum, a multi-level complex of caves and ritual chambers.

Voices echo and bounce around the walls and, apparently, standing inside it is like being within a huge bell; you can feel the sound in your bones. During scientific testing, the stone rooms in Malta were found to match the same pattern of resonance, which registered at the frequency of 110 or 111 hertz. This turned out to be a significant level for the human brain and thus we can conclude that the people who spent time in such an environment were exposing themselves to vibrations which sent them into trance-like states.

Sound scientist Professor Daniel Talma, of the University of Malta, said: “At certain frequencies, you have standing waves that emphasise each other and other waves that de-emphasise each other. The idea that it was used thousands of years ago to create a certain trance — that’s what fascinates me.”

It also looks as if a 7,500-year-old megalithic site in the mountains of Armenia was set up in order to optimise its auditory qualities. It is known as Carahunge; in Armenia “Car” means “stone” and “hunge” means “voice” or “sound”.

Certain geometrical arrangements help to produce certain resonances. Some researchers have found that key stones at Avebury are laid out in a Pythagorean triangle representing the numbers 3, 4 and 5, while at Stonehenge they’ve found a hexagonal star within a square.

Some, in the Neolithic Age, chose stones with special properties to be part of their monuments. They often used stones with crystal content, placing them over where streams crossed underground.

There are stones, or menhirs, which “sing” at a site on the River Aksai in Russia, which is much older than Stonehenge. It dates to 9,000BC and the stones are made from quartz. It’s interesting that the electromagnetic radiation that causes the stones to sing there is more intense on the Spring and Autumn Equinoxes, just when we know that these Neolithic festivals took place, the times when shamans tell us that the liminal walls between dimensions are thinner.

I must also include, in this round-up, the wonderful singing stones at Padang in Malaysia. On the first terrace, there is a group of stones called the gamelan or singing stones, because when struck they produce melodic notes – of F, G, D and A.

And so it goes on... every now and then a new site of standing stones or another ancient temple gives up its sound secrets, so that we’re now beginning to understand again the importance of sound and en-chantment to our ancestors. In my experience, the sound is used as a magical key to open the locks of inter-dimensional or faery portals.

It seems to me that we have to resort to shamans to unlock some of this knowledge. While archaeologists are getting much better at recognising ritual sites and the geometries and astronomical alignments of ancient sacred architecture, they don’t have the tools to figure out why our ancestors found it so important, and who they learned it all

from. So we’re just left with a vague and wistful memory about it that sometimes stirs within us, or disturbs our dreams, although we rarely have words for it now and so we have to rely on poets, musicians and artists to express it for us.

We sometimes find ourselves longing for the order and harmony within our tribes and villages of those days, where there was cohesion and continuity to the wisdom taught and to the laws.

According to the late geomancer John Michel, in his book *Twelve-Tribe Nations*, on high days and holy days, such as solstices and equinoxes, all the old British tribes would come together at certain locations and the kings of the tribes would each hit their own stone to sound their note of what was a 12-part chant of the enchantment of the land. From that vibration, which reflected the sacred geometry of the Above down to the Below, harmony and order were maintained across the Land.

As we’ll go on to discuss in further chapters, the boons of Venus/the Faery Queen are beauty, harmony, order and proportion. But today, and in the absence of a sacred relationship between Man, Fae and Animals, there's much less harmony and order in the music being produced commercially. Instead, quite often, music that promotes a feeling of alienation, discord, disharmony and chaos is promoted, centre-stage, like death metal or gangsta rap. This has duly led to the arrival of the Four Horsemen of the Apocalypse: death, famine, disease and war.

Some believe that the music industry is deliberately promoting disorder and disharmony on behalf of the globalist players, whose modus operandi is to bring order out of the chaos, to create a new world order. But whether it’s deliberate or not, we are reaping the whirlwind, in so many ways... and not least in terms of our health and wellbeing.

After reading this chapter, you should have a clearer idea about the Fae and their role with us and the animals; and also about how our ancestors worked with them to maintain harmony and order, via enchantment, which brought real Sovereignty and faery power to the kings and queens reigning the lands.

You’ll learn more about the Faery or Devine Marriage, and how those secrets are buried deep within our greatest literature, in the next chapter.

CHAPTER 4

The Magic of A Midsummer's Night's Dream

As touched on in the last chapter, I'm more aware of the Fae at certain times of the year, when the liminal walls between the dimensions become as fine as delicate cobwebs, thus enabling journeying between Realms to become easier and magical workings to become more potent. Our early ancestors must have realised this phenomenon too, because these times coincide with the four Celtic cross-quarter holy periods – Imbolc in February, Beltane in May, Lughnasagh in August and Samhain in November.

I also find that these inter-dimensional boundaries are thinner during the periods of the equinoxes and solstices. And so I think it was no coincidence that William Shakespeare (whoever he really was) set his play about the Fae, *A Midsummer Night's Dream*, at the time of midsummer, technically three days after the Summer Solstice.

I'm going to call Shakespeare "the Shakespeare writer", because there is now so much controversy over who actually wrote those plays. But I will say this: whoever set them down was extremely well versed in shamanic, magical and alchemical practices all over the world and also was cognisant in how those themes were transmitted in allegorical form within the ancient, traditional conventions of sacred theatre.

It's well known that *A Midsummer Night's Dream* contains a play within a play, by which I'm referring to the amateur dramatics of Peter Quince's *Pyramus and Thisbe*. But what's not so well appreciated is that it's a play within a play within a play, and this would have only been appreciated by those who could read the alchemical understory.

It’s clear to anyone familiar with alchemical magic that the Shakespeare writer developed his ideas for *A Midsummer Night’s Dream* from occult lore. He ran into the same criticisms with this play as Mozart did with his opera also based on mystical allegory, *The Magic Flute*. They were both accused of triviality and slightness.

The 17th century diarist Samuel Pepys described *A Midsummer Night’s Dream* as “the most insipid, ridiculous play that ever I saw”.

I think the reason *A Midsummer Night’s Dream* was so badly received by critics like Pepys was because by the 17th century, the original purpose of the art of the travelling storyteller, which was to disseminate the seeds of the magical and shamanic mystery teachings, had been lost.

The so-called Age of Enlightenment was on the rise among intellectual thinkers, with its emphasis on concrete realism and scientific rationale that could find no place for imagination and mystery.

The Shakespeare writer composed *A Midsummer’s Night’s Dream* earlier than the so-called Enlightenment but even then, it would have been impossible for the ordinary audience member to have been able to recognise and appreciate such a rich and vibrant seam of brilliant allegorical gold running through its sub-stratas without having some knowledge of the Mysteries.

While we’re aware of John Dee as Elizabeth I’s court astrologer and alchemist, that kind of knowledge tended to remain in royal courts, in medieval times, where it could be controlled. Most alchemists in those days were either in the pay of the monarchy or were locked up in prison.

So, these multi-layered, sweetly honeyed baklava cakes of storylines containing metaphors representing magical and shamanic thought could find no foothold in the collective consciousness then, much like now, because they didn’t make rational or logical sense.

Magic isn’t rational or logical — or possibly there once was a rationale for, say, why the Queen of the Fae presents the Underworld initiate with an apple, with the reason for it being long lost in the mists of time. But there equally well may not have been. Logic proceeds from *logos*, which was established as a formal discipline by Aristotle, who, scholars believe, had never been initiated into the Mysteries.

That Western thinking is largely predicated on Aristotelian logic is partly why Westerners experience such culture shock when visiting India, which doesn't have that tradition behind its thinking. India had managed to thrive quite successfully for millennia without it... until it was introduced by the Buddhists and Jains and to this day it hasn't got much of a foothold in the more remote parts of southern India.

As I wrote in my first book, *Lord of the Dance*, I was continually teased when I was in Sai Baba's ashram in Andhra Pradesh for "thinking like a Westerner" and I wasn't able to understand where they were coming from in their most ancient literature, *The Vedas*, until it gradually dissolved.

As Nick Bottom says to Titania in Act III:

> **"... to say the truth, reason and love keep little company together now-a-days; the more the pity that some honest neighbours will not make them friends."**

However, it doesn't matter whether the rationale behind these magical stories is lost or never was because to follow this path we don't need to know the logical reason behind the magical keys and what they mean. They are like glyphs which are written in our blood or in our DNA. They are stamped in our race memory, almost like barcodes, and when activated by the right kind of sound or imagery, through stories, songs and plays, a longing comes alive within us to search for what we've lost. Public performances of these sorts of plays and operas have always served that need. It had been the traditional role of the wandering storyteller from time immemorial.

A shamanic journey is like a dream. Or perhaps a better way of putting it is that it's like dreaming while awake. And that the play of *A Midsummer Night's Dream* was seeded with motifs and keys to enable that journey, in the form it has come down to us, is a most generous gift from whoever wrote it, especially as they had to suffer the slights and stings of the pointed critiques from the ignoratti.

It is obvious that the writer of *A Midsummer Night's Dream* would have been familiar with magical texts because storylines from them appear in some of the other plays of the Shakespeare scribe. For

instance, in *Macbeth*, there is a prediction from the subject of the poem who introduced our preceding chapter, the 13th century diviner Thomas the Rhymer who was granted a boon by the Faery Queen.

Fedderate Castle sail ne-er be ta'en
Till Fyvie wood to the seige is given

So let's start to take a look at some of the traditional magical keys and motifs in *A Midsummer's Night Dream*, to see what sort of self-transformative, magical journey the Shakespeare writer wanted to take us on.

Moon Magic

When I refer to magic, I'm also referring to alchemy in the same breath. These kinds of magical operations are worked just like alchemical processes and are really no different if they are to be successful.

However, it's important to mark a delineation between White Magic and Black Magic. White Magic works with the beneficial powers that supports the highest good for all, while Black Magic serves only the private needs of the practitioner or his patron.

Black Magic has nothing to do with love... not real love. There is no difference, to the White Magic shaman or White Wizard, between a love spell and a curse; they are both Black Magic. The love spell is just a cheap trick in which the magician binds someone to their own will, thus disempowering the other person to make their own free choices.

In practising sexual magic in the shamanic way, we will be practising White Magic, in which the intention of the operation will always serve the highest good of all and bring harm to no-one, and in which all parties are involved of their own free will.

The moon is pivotal in any magical or alchemical operation, Black or White, and according to where it is in its cycle it dictates the nature of it.

The moon is also key to *A Midsummer Night's Dream*. Most of the play's action takes place under moonlight and we're constantly being

reminded of it in the dialogue. One example is the famous line of Oberon's to Titania: "Ill-met by moonlight…"

In ancient myths, you will always find the moon present when the storyline is addressing fertility, as this medieval romp in the wild woods obviously is.

To quote Ina Cüsters-van Bergen, Magister of the Hermetic Temple of the Starlight, Third Degree Initiate and ritual magician in the lineage of Dion Fortune:

> **Moon magic uses the energy of the attraction between the sexes and of Courtly Love, which have been described in the most archaic scriptures.**
>
> **Moon magic is based on the raising of energy for rituals of classical cultures, where rituals were charged with the power of attraction, and were home to a widespread religion of gods and goddesses which regarded fertility and sexuality as a creative and magical force.**
>
> **One of the most famous rituals from classical times is the Hieros Gamos: the Sacred Marriage between the King of Sumer and the High Priestess, who acted as a channel for the goddess Inanna/Ishtar. The priestess embodied the goddess and had intercourse with the king of the land. In this way, the goddess let him know that she accepted him as the ruler of the land and a leader of humanity.**

So where can we find the magical or alchemical understory of *A Midsummer's Night's Dream*? First of all, we need to understand the importance of the different moon cycles and how they're used.

The moon's four cycles are known as Maiden, Lover, Mother and Crone.

The fresh and youthful Maiden represents the new moon and the magical operations which are beneficial to perform at this time are those which involve new projects, new relationships, a new life and new beginnings.

Over the next two weeks, the Maiden or young moon slowly evolves into the Lover as the moon grows in size. This is called a waxing moon. While the moon is waxing in size, any magical or alchemical operations in which growth is the key are good to do.

At the full moon, she is the Mother and it's an optimal time for any magical working that need extra power, such as overcoming difficulties in one's life.

The Mother moon, over the final two weeks, slowly wanes into the old Crone and this period is used for banishing types of magic, such as ridding oneself of addictions and illnesses.

We then enter the period of the Crone, the Dark moon, and this is the time for going deep into our innermost selves, to root out and get rid of anything that no longer serves our spiritual progress, such as useless, free-floating angers and passions, and selfish desires that are holding us back from our spiritual progress.

The Dark moon period is also about judgement and justice being brought to bear; the time when all your chickens come home to roost.

In *A Midsummer's Night's Dream*, we quickly realise within the first piece of dialogue, between the betrothed Theseus of Athens and Hippolyta, Queen of the Amazons, that the Shakespeare writer has set the action of the play in this Dark moon cycle.

THESEUS
Now, fair Hippolyta, our nuptial hour
Draws on apace; four happy days bring in
Another moon: but, O, methinks, how slow
This old moon wanes! she lingers my desires,
Like to a step-dame or a dowager
Long withering out a young man revenue.

HIPPOLYTA
Four days will quickly steep themselves in night;
Four nights will quickly dream away the time;
And then the moon, like to a silver bow

New-bent in heaven, shall behold the night
Of our solemnities.
(Act 1, Scene 1)

Hippolyta is Queen of the Amazons, of whom the bow is classically the symbol. The Moon's silver bow also reminds of us Eros's bow, which fires his arrows of love into the hearts of men and women to bring them together in love and attraction.

The Shakespeare writer is signalling, right from the get-go, that all the action will precede the Divine Marriage between Theseus and Hippolyta on the New Moon.

So where does "Shakespeare" want to take us on this alchemical journey first? We're introduced to the two sets of lovers – Lysander and Hermia, Demetrius and Helen – and almost immediately catapulted into the black *nigredo* stage, as the four partners quickly form themselves into a sort of emotionally charged, swirling Morris dance of infatuation, unrequited love and partner swapping amidst much angst and wailing. Next, we are in the white *albedo* stage as they get separated from each other and lost, as they stumble around the dark forest.

However, that the play has Sovereignty achieved through the Divine Marriage at its heart is signalled in the first Act by Hermia, who is told that she must either marry Demetrius or spend the rest of her life in a nunnery.

So will I grow, so live, so die, my lord,
Ere I will my virgin patent up
Unto his lordship, whose unwished yoke
My soul consents not to give sovereignty.

Each of the four lovers are in the early stages of immature, blind and thus false love, just as Psyche and Eros were. They are looking at each other through rose tinted spectacles....as Helena says in the first Act:

Love looks not with the eyes, but with the mind;
And therefore is wing'd Cupid painted blind:
Nor hath Love's mind of any judgement taste;
Wings and no eyes figure unheedy haste:

And therefore is Love said to be a child,
Because in choice he is so oft beguiled.
As waggish boys in game themselves forswear,
So the boy Love is perjured everywhere:

However, what begins as a problem caused by immature love and infatuation is then exacerbated by the Mercury trickster god, the Lord of the Misrule, the Spirit of Transformation and Transubstantiation, Mr Abracadabra himself – played here by the mischievous Puck, who declares:

And those things do best please me, that befall
preposterously!

It’s interesting that the love potion itself comes from one of Cupid’s (Eros’s) arrows striking a flower, as Oberon, the king of the Faeries, tells Puck:

That very time I saw, but thou couldst not,
Flying between the cold moon and the earth,
Cupid all arm'd: a certain aim he took
At a fair vestal throned by the west,
And loosed his love-shaft smartly from his bow,
As it should pierce a hundred thousand hearts;
But I might see young Cupid's fiery shaft
Quench'd in the chaste beams of the watery moon,
And the imperial votaress passed on,
In maiden meditation, fancy-free.
Yet mark'd I where the bolt of Cupid fell:
It fell upon a little western flower,
Before milk-white, now purple with love's wound,
And maidens call it love-in-idleness.
Fetch me that flower; the herb I shew'd thee once:
The juice of it on sleeping eye-lids laid
Will make man or woman madly dote
Upon the next live creature that it sees.
Fetch me this herb; and be thou here again
Ere the leviathan can swim a league.

Puck takes the “wound” of the purple flower from Oberon but puts the love potion into the “wrong” eyes. This causes chaos and near madness among the lovers but it is “a good thing” really... because without Mercury’s mayhem, the magic wouldn’t have happened. We need a magical operation to solve the problem at the heart of the plot, which the course of the play is setting out to resolve. It is that in the absence of the Sovereignty of the land being settled, either Above or Below, we find that there is barrenness on the Earth, otherwise referred to in ancient myths as the Wasteland.

The King and Queen of the Fae, Oberon and Titania, have fallen out:

Therefore the winds, piping to us in vain,
As in revenge, have suck’d up from the sea
Contagious fogs; which falling in the land
Have every pelting river made so proud
That they have overborne their continents:
The ox hath therefore stretch’d his yoke in vain,
The ploughman lost his sweat, and the green corn
Hath rotted ere his youth attain’d a beard;
The fold stands empty in the drowned field,
And crows are fatted with the murrion flock;
The nine men’s morris is fill’d up with mud,
And the quaint mazes in the wanton green
For lack of tread are undistinguishable:
The human mortals want their winter here;
No night is now with hymn or carol blest:
Therefore the moon, the governess of floods,
Pale in her anger, washes all the air,
That rheumatic diseases do abound:
And thorough this distemperature we see
The seasons alter: hoary-headed frosts
Far in the fresh lap of the crimson rose,
And on old Hiems’ thin and icy crown
An odorous chaplet of sweet summer buds
Is, as in mockery, set: the spring, the summer,

The childing autumn, angry winter, change
Their wonted liveries, and the mazed world,
By their increase, now knows not which is which:
And this same progeny of evils comes
From our debate, from our dissension;
We are their parents and original.
(Act 2, Scene 1)

This is the motif of T.S. Eliot's poem *The Waste Land* and is common to many ancient myths as a metaphor for times when man ignores and rides roughshod over the spirits of the land because he is out of kilter with his True Self.

The land is found lying barren during the part of the year when Persephone is trapped in the Underworld, in the Greek myth. The Greeks probably took the story of Demeter and Persephone of the Mystery plays from the much older Babylonian *Descent of Ishtar Into the Underworld*.

Ishtar was the daughter of the moon in Babylonian myths and she was required to lose an item of clothing at each of the seven gates as she went down into the Underworld. This is the story behind the Eastern belly dance, or Salome's Dance of the Seven Veils. Once Ishtar is trapped in the Underworld, the Earth starts to become like a barren womb in which nothing can take root and grow.

After Lady Ishtar had descended to the nether world,
The bull springs not upon the cow, the ass impregnates not the jenny,
In the street the man impregnates not the maiden.
The man lies in his own chamber, the maiden lies on her side.
The countenance of Papsukkal, the vizier of the great gods,
Was fallen, his face was clouded
He was clad in mourning, long hair he wore.
Forth went Papsukkal before Ea, the king:
"Ishtar has gone down to the nether world, she has not come up.
Since Ishtar has gone down to the Land of No Return,
The bull springs not upon the cow, the ass impregnates not

the jenny,
In the street the man impregnates not the maiden.
The man lies down in his own chamber,
The maiden lies down on her side.

(From The Descent of Ishtar to the Underworld)

There are some obvious clues which point to *A Midsummer Night's Dream* being a tale about fertility, sexuality and the ancient kingship rites.

The very names themselves are a giveaway. Titania is obviously meant to be said with a bit of a lewd grin, designed to tickle the ribs of the bawdy Chaucerian element in the crowd. It is a play on the name Britannia, being an amalgam by the Romans in Britain of Brigit and Ana, two ancient Celtic Fae spirits.

Oberon's name comes from the ancient Serpent Cults which go back to the Neolithic. "Ob" is a Serpent root word, hence giving us the phallic "obelisk" dedicated to the prime serpent deity, Ob-El. As I explain in Part II, where I describe the practical side of shamanic sex, the phallic obelisk refers not to the erect penis but to a different kind of erection which occurs during sacred sex and the dance of the two serpents.

There is much to link the ancient Serpent Cults, which were once prolific all over the world, and the Fae – but I think that will have to be the subject of another book.

Just to give us a flavour, though, before passing on, this is from a book by Freemason and Rosicrucian Hargrave Jennings published in 1889, *Ophiolatreia: An Account of the Rites and Mysteries Connected with the Origin, Rise, and Development of Serpent Worship.*

Sanchoniathon [a pre-Christian Phoenician author] makes mention of a history which he once wrote upon the worship of the serpent. The title of this work, according to Eusebius, was Ethothion, or Ethothia. Another treatise upon the same subject was written by Pherecydes Tyrus, which was probably a copy of the former; for he is said to have composed it from some previous accounts of the Phoenicians.

The title of his book was the Theology of Ophion, styled Ophioneus, and his worshippers were called Ophionidae…. The chief Deity of Egypt is said to have been Vulcan, who was also styled Opas, as we learn from Cicero. He was the same as Osiris, the Sun; and hence was often called Ob-El, or Pytho-Sol; and there were pillars sacred to him, with curious hieroglyphical inscriptions, which had the same name. They were very lofty, and narrow in comparison of their length; hence among the Greeks, who copied from the Egyptians, everything gradually tapering to a point was styled Obelos, and Obeliscus. Ophel (Oph-El) was a name of the same purport, and many sacred mounds, or Tapha, were thus denominated from the serpent Deity, to whom they were sacred."

But at the heart of the play, and what all the action appears to be leading to, is the Faery or Devine Marriage which took place in the Below, with Tits, Ass and Bottom on display in the faery bower. Thus, it is a tongue-in-cheek nod towards the more sober and respectable Divine Marriage about to take place in the Above, between Theseus, the hero slayer of the Minotaur, and the Queen of the Amazons.

The Mystery of the Devine Marriage

The Fae were known as *devas* in ancient Vedic texts and so sometimes in talking about the Faery Marriage, I'll use the term Devine Marriage. The Devine comes from the Below whereas the Divine comes from the Above. While the denizens of both otherworldly realms are supporters of man's spiritual evolution, it's important not to attribute everything spiritual to the Light Above, as the Christian religion has taught us to do, because a great deal of what we need to walk the path of the shaman or magician comes also from the Dark Below, the Lower World and Underworld where the seeds of potentiality germinate.

In ancient Egypt and Babylon, the *devic* element of the Devine Marriage was provided by a *hierodule* or sacred whore of the temple who would sexually initiate the new king or pharaoh by means of sex magic. These were known as kingship rites. I think this is what the

Shakespeare writer was getting at with his one-night stand in the Faery Bower.

That Titania falls in love with Nick Bottom's ass is probably a cheeky wink and a nod towards the ancient Indian *Asvamedha* or Horse Sacrifice, another piece of sacred theatre where the Queen appears to couple with a sacrificed horse or ass.

But please rest assured, this rite comes from a form of Eastern traditional sacred theatre no children or animals would have been harmed in the making of. The "sacrificed horse" would have been made of clay and all the action implied in a stylised way and not literally engaged in. This sort of Indian dramatic and ritualised art form is also the stock in trade of the surreal Kathakala dancers from Kerala and the classical stylised poses of the Bharatha Natyam ceremonial dance style.

In the Minoan myth about the Minotaur at the heart of the labyrinth, the white bull Poseidon rises out of his sea kingdom and has sexual relations with the Minoan Queen Pasiphae. It's likely that this was a sacred drama performed at the ancient bull rites of Knossos. In the same way, as told in Kanda 13 of the Vedic *Satapatha Brahmana*, the Indian horse of the Asvamedha ritual rises out of his sea kingdom to have sexual relations with the Indian queen.

According to Subhash Kak in his book *The Asvamedha: The Rite and its Logic*, the horse represents the Sun and the sea is its stable.

> **This reference is to the primal waters surrounding the Earth from which the Sun emerges every day.**
>
> **Other nations also took the horse to be a symbol for the Sun. The Chinese, the Greeks, the Romans and the Russians saw a link between the sea and the horse...**
>
> **The Asvamedha is the sacrifice of the annual renewal of the Sun at the New Year and that of the accompanying renewal of the king's rule. At the spiritual level, it is a celebration to get reconnected to the inner Sun...**
>
> **... When an animal is sacrificed in the ritual, we're speaking of mock killing in sacred theatre...This is not to say that**

animal sacrifice has never been taken literally in India, but the normative meaning of the word is symbolic.

And so to me it's clear that the Shakespeare writer was aware of the *Asvamedha* Horse Sacrifice and used the Sanskrit word for horse, *asva*, which is where our word "ass" comes from, to make a private joke with the few *cognoscenti* in his audiences who would have recognised and laughed as he sent up the Kingship rites in his own "sacred theatre" with the bower love nest of Titania and her ass-headed lover, Bottom.

If we need a further hint, there is her quarrel with Oberon in which we quickly glean that Titania has fallen out with him over the son of an Indian queen. And the real Divine Marriage, which is the final outcome of the play, is between Theseus and Hippolyta. In the Greek myths, Theseus is the hero who conquers the Minotaur, the ugly and terrifying offspring of Queen Pasiphae's dalliance with the white bull Poseidon. And Hippo is Greek for horse.

In the British Isles, there is a different interpretation, and as Midsummer Night's Dream was composed in Britain (if not by Britons) it cannot be ruled out. The horse, in Celtic myths, represents the land. The Welsh goddess Rhiannon and the French goddess Epona are depicted riding horses, as if to show that the Divine Feminine is at one with the Sovereignty of the land. It's probably also why we've seen several instances in recent years of horse mutilation, especially in the West Country. It's an occult sign of imminent foreign invasion and takeover.

We must not forget to include *The Golden Ass* (*Asinus aureus)* in this discussion, another great Mystery teaching believed to have derived from the ancient Greeks, to which the Shakespeare writer may have been alluding. Otherwise known as *The Metamorphoses of Apuleius*, it recounts the spiritual alchemical transformation of one Lucius who, while trying to perform a spell in which he changes into a bird, transforms instead into an ass. This leads Lucius on the classical, meandering journey of the Hero or the Fool, whichever way you look at it, until he meets and is saved by the Egyptian goddess Isis.

At the end of *A Midsummer Night's Dream*, it is not Isis but Mercury in the guise of Puck who puts right all his own "mistakes" and

eventually a new order emerges out of the chaos, and life's continuity is ensured.

> **Jack shall have Jill, nought shall go ill. The man shall have his mare again, and all shall be well.**

And so, at the end of the alchemical process, sealing the Devine Marriage of the Below, the Divine Marriage of the Above can take place between Theseus and Hippolyta. This part of the alchemical process is known as the conjunction and we see that word said by Theseus as we come to that part of the play, in Act IV, and in the resultant harmony of sound created by barking and echo – the two become one.

> **THESEUS**
> **Go, one of you, find out the forester;**
> **For now our observation is perform'd;**
> **And since we have the vaward of the day,**
> **My love shall hear the music of my hounds.**
> **Uncouple in the western valley; let them go:**
> **Dispatch, I say, and find the forester.**
> **We will, fair queen, up to the mountain's top,**
> **And mark the musical confusion**
> **Of hounds and echo in conjunction.**

This marks the beginning of the end of the play, in which we find each of the four Lovers, who had been roaming separately (*albedo* white stage) in the dark forest, had fallen down with exhaustion and into a deep sleep, just as Psyche had.

Theseus and Hippolyta ride on to find them where they had fallen, on the edge of the forest, but Puck had by then placed them in their correct couplings. They all awake and with only a small bit of awkwardness, which is quickly resolved by Hippolyta, it is announced that the two couples will marry that day alongside Theseus and his bride.

And so the scene changes to that of great rejoicing and celebration of the wedding feast on Mount Athens (standing in for Mount Olympus). In other words, the Shakespeare writer faithfully followed

the skeleton of the bones of sacred theatre, while also describing the stages of an alchemical operation leading to the conjunction of the Alchemical Marriage.

But why are these ancient Devine Marriage rituals of sacred theatre important to us today? Do they still have any relevance or were they just sophisticated stylised forms of over-rich entertainment and meaningless beyond that?

One of the great lessons I've learned through my research over the years is that any form of entertainment, on a mass scale, is never just to entertain us. It is always to entrain our thinking in a certain way and while today's understory lines are not about alchemical processes, they do subtly give us cues about how and what to think. Sadly, those cues today are largely nihilistic and lead to hopelessness and death, not life.

So, it seems to me that in our post-Enlightenment world, where we think we understand how the universe works but actually understand very little about it, there is still a great need for the Devine and Divine Marriage to take place – both in our dramatic entertainment and in our sacred sexual practices. Otherwise, our lives are meaningless and barren, causing us to create a Waste Land wherever we turn our hands, as we can see around us on planet Earth today.

I think we know this in our hearts and it's probably why we all enjoy a good Royal wedding. On the surface, it seems to meet that need and, for at least that day, all our worries – like not being able to pay the mortgage, the imminence of World War III and the latest super-virus on the loose – vanish in a puff of pink confetti at the sight of the Faery Queen going down a tree-lined aisle with our chosen Man of Will.

However, the wedding of Catherine Middleton and William of Windsor in Westminster Abbey in 2011 was just an empty ritual. True, there was plenty of false glamour, pageantry and gilt on the surface, but the inner journey it was supposed to reflect went untrodden underneath.

In *A Midsummer's Night's Dream*, we catch a glimpse of the alchemical understory leading to the Devine Marriage in which the dramatist shows that he is knowledgeable enough about the Great Art, and a skilled enough playwright, to bury its teachings and magical keys in allegory. As Katherine Bartol Perrault writes in *Astronomy, Alchemy, and Archetypes: An Integrated View of Shakespeare's A Midsummer Night's Dream*:

The diverse metaphors of A Midsummer Night's Dream may be integrated through an analysis of the play's astronomy that leads to the recognition of mythological archetypes whose symbolic interaction reveals the philosophical process of medieval alchemy.

This alchemical process embodies the play's major theme of transformation. Because Carl Jung appropriates alchemical symbolism in his psychoanalytic process, there is a direct correlation between the reconciling of opposites in the transforming action of A Midsummer's Night's Dream and in the process of "individuation," the integration of the personality. (Psychology and Alchemy 413-17)...

Psychologically, this process in A Midsummer Night's Dream is represented in the progression of the lovers in the rite of passage from singleness to marriage, culminating in the assumption of their functional roles within society as a result of their transformation. The rite of passage serves as a paradigm for the individuation of the personality.

This alchemical process, when applied inwardly into our own self-realisation, is vital for the human being. The Fae have a great interest in the evolution of Man, in his ability to raise his consciousness and transform himself so that the Three Worlds of Man, Fae and Beast can live in harmony together. When that fails to happen, our Mother the Earth cannot achieve harmony and balance, and we witness…

…the winds, piping to us in vain,
As in revenge, have suck'd up from the sea
Contagious fogs; which falling in the land
Have every pelting river made so proud
That they have overborne their continents:
….Therefore the moon, the governess of floods,
Pale in her anger, washes all the air,
That rheumatic diseases do abound:

And this same progeny of evils comes
From our debate, from our dissension;
We are their parents and original.

Of course, you don't need to read this book, or any book, to achieve the Faery or Devine Marriage. If it's written in your destiny, it will just happen, over time. If it's not, even reading this book won't help. The Faery Marriage, for all the bawdy, rib-tickling hilarity that the Shakespeare writer had with it, is a very serious undertaking which impacts on the ancestral DNA line of both partners. It is not to be entered into lightly.

As Appalachian Fae doctor and Elder Orion Foxwood writes in *The Faery Teachings:*

The Faery Marriage involves a merging of human and Faery intelligence into a symbiotic relationship that heals the fractured nature of both beings, brings them into direct communion with the unfolding vision of the universe, and fulfils the destiny of humanity to bring its free will into oneness with the will of the planet Earth and, consequentially, the stars. In this way, humanity brings heaven to earth and returns it back again ...

The true Faery Marriage requires immense inner work and transformation of the self on every level and usually takes seven to nine years at a minimum to achieve. This level of exchange can produce initial unsettling and difficult changes in the human seeker. Most seekers are not suited to this level of exchange. The Faery gifts ... are a direct result of a process of engagement, exchange and symbiosis between the human seeker and the Faery contact.

... the Faery Marriage is not a trivialised spirit romance. It is a rare product of two beings sharing knowledge, power, essence and destiny. It is also connected to an ancient alliance between two species. In the end, the marriage is what makes the seer and gives them the ability to open out

and fuse contacts between other humans and Faery beings as a mediator and a bridge for both species.

Thus, it is clear that the Faery Marriage is very rare and very precious; it's not something that can be learned from a book or from a weekend workshop. However, it may already be beckoning to you, just as it did for our earliest ancestors, who understood its necessity and importance long before writing was invented. If so, you might find these teachings of some comfort and a guide.

Even if it isn't for you, right now, I do believe that we need to be aware of and to accept these sacred sexual practices again, in order to support those who work on behalf of humanity to help create new worlds.

I've been working shamanically with the spirits of the land in this part of the British Isles for about a decade, to re-establish the Covenant between Man and Fae and to re-affirm the Sovereignty.

But next, we need to talk more about Eros and his importance to our understanding about beauty and wisdom today.

CHAPTER 5

Evoking Eros and the Sleeping Beauty

These days, the act of sex has become so subverted and perverted that even the roots of the language we use to describe it has been lost to us. We're no longer taught anything about the wholesome, holistic desire for the Good, which leads to true eroticism.

Instead, the mainstream media teaches us that the thrill of the naughty and illicit is about as exciting as it gets, and a broken-off, jagged mirror fragment of the Lilith aspect of the Divine Feminine in black corset, seamed stockings and red stilettos is presented as the last word in eroticism.

This degenerate archetype only satisfies corrupted desire for a short time and so, like any drug addict finds, stronger and stronger doses are required to get the same thrill. This inevitably leads to sexual violence such as sadomasochism, extreme autoeroticism and the sexual abuse, torturing and murder of children in Black magic rites for snuff movies. Once your trajectory is twisted into the wrong direction, after that, it's just a race for the bottom (no pun intended).

However, if we want real eroticism in our lives and relationships, we need to be facing the other way. Eros will only come into energetic situations in which he can resonate, and this is a wholly good state which involves the sort of total trust and adoration of the divine Beloved that is developed with patience and kind understanding over time. Eros is the personification of Truth, Goodness and Beauty, and all three of his aspects have been under enormous attack for the past 50 years, at least.

The desire in us for Beauty is so innate to be almost a human compulsion. Yet the attack on Beauty, which seemed to begin in the art world with the Pop Art era, epitomized by Andy Warhol, appears to be

relentless and unstoppable. The empty, meaningless and alienating paintings, sculptures and installations are anti-life, anti-hope and anti-fertility. The emphasis is on rot and death, “shock factor” is mistaken for talent and any young child pointing out that the Emperor of Porn has no clothes is quickly shushed and shamed into silence by a politically correct Nanny State.

Meanwhile, our beautiful, divine, voluptuous, full-breasted women have to pour themselves into constricting garments which, more often than not, were designed by a male couturier who finds the narrow bottoms of boys more aesthetically pleasing than the female’s typically more rounded buttocks. Our fashion models are getting younger and younger, and strung out on heroin in their teens in order to stay skinny, and so what comes down the catwalks often resembles an existential nihilistic March of the Dispossessed and Dead.

But as bad as this seems, I’m not suggesting that we rant or fight against the dark, Satanic and ugly visions being thrust upon us and our municipal spaces by the Hirsts, the Emins and the Saatchis. That way, we only give them more power.

Instead, I suggest we just put them all to one side and, as I will teach you in this book, re-create and perform shamanic sexual healing or sex magic – in other words, to re-create true beauty and wisdom through a true relationship with Eros.

As a result, this fecund flowering will contain new conceptions of beauty and wisdom which we will show through our own artworks – paintings, carvings, poetry, dance and music. They will be so compellingly and magnetically attractive that people will have a natural desire to choose these new worlds over the old ones.

If you make the best chocolate in town, word of mouth will ensure that people will soon come flocking to your *chocolatier* store in their droves and forget all about the others.

To our early ancestors, beauty was an integral part of wisdom. But to understand what these original wisdom principles were and how beauty was represented within it, we have to go back to basics.

The base is the floor of the issue and we have to dive down very deep to find it, because it was swept from under our feet, along with the rug, when the Roman Christian Church began to establish its

Abrahamic wall-to-wall carpeting, at the point of a sword, across the Western world.

Since then, modern science has muddied the waters still further by deluging the broken and dismembered floor under an ocean of ignorance. Then it planted a dualistic Ark upon these waters and, like the blind demiurge of the Gnostics, refused to recognise anything that isn't contained within this vessel.

Meanwhile, the ocean of the Abyss is churning dangerously beneath us all – and only the quantum physicists and shamanic types are starting to recognise it.

Hesiod's Three Pillars of Wisdom

To understand wisdom as it was perceived by our earliest ancestors, I've gone beyond dualistic principles to return to the so-called non-dual, or Advaita, principles of Vedic wisdom, which are also found in the early, pre-Aristotelian Greek myths.

How Indian philosophy got into the ancient Greek myths is a topic for another day. Suffice to say, both the Indians and the Greeks speak an Indo-European language (as do we) and thus they come from the same seed stock, the tribes of which were all gathered together in the Caucasus region of the Central Asian mountains just after the last Ice Age, about 12,000 years ago.

I'm going to describe a more ancient building block which supports the foundation of a different cognitive model about who we are and our place in the cosmos. This model will give rise to a different story in which the death of the human body is only a small event which occurs in the middle of the cycle and not at the end of a linear progression or line. So instead of the dual perception of, say, death and life, light and dark, yin and yang, let's move now to a triad.

As we've seen so far from our studies into alchemy, two cannot transform or change without a third being added. We need a triad, a three, for change and growth, at all levels.

This triad was expressed in Vedic literature as Sat Chit Ananda (Truth, Consciousness and Bliss). Later on, this philosophical base comes down to us, worded differently, through the Greek poet Hesiod's *Theogony* (c. 800 BCE), which is thought to be a crystallisation of a

much older school of thought. Hesiod called it: “The Three Pillars of Truth, Goodness and Beauty.”

The universe, according to Hesiod, is constructed of three basic elements or essences: Truth, Goodness and Beauty. And once we start working with that model, we can see how we’ve been robbed of our birthright by the religion of science.

This belief system, which has Bunsen burners and Petri dishes in place of incense censers and communion plates, can have no interface with Goodness or Beauty, because within their crude tools, instruments and devices, there is no way of observing or measuring Goodness or Beauty objectively. And if it can’t be measured, it has no value... to them.

Goodness seems to have no value, now, in the violent films being churned out where we’re encouraged to root for the anti-hero – the criminal, the conman, the gangster, the housewife forced to turn to prostitution. Truth has been demoted in the laboratory to mere objective observation in the delusion that the observer can separate himself from what he is observing. Beauty is like a great and majestic queen who has been drugged into oblivion, while her clothes and jewels have been stolen by pimps and drag queens in an end-of-the-pier ballroom.

Thus, Beauty needs to be awoken and rescued from this spiritual Waste Land or Wilderness within which we currently find ourselves. But to begin to appreciate a universe that is built on the essence of Truth, the essence of Goodness and the essence of Beauty is going to be about as simple as asking a monkey to write an encyclopaedia. (I know they used to say that a hundred monkeys would get there eventually but that idea has been disproven lately.)

We have become separated from these Three Pillars of Wisdom by thousands of years of cognitive evolution going in the wrong direction. We need help. We need a miracle. In fact, we need divine intervention. We need to ask the spirits to help us and there is no better god or goddess, or any other variety of otherworldly spirit or entity, to ask for assistance than Eros.

Eros, just like everyone and everything else in Greek mythology, has been much misunderstood in the past 2,000 years. Once the cosmological model of the triad of Truth, Beauty and Goodness was discarded for a dualistic model, so his role as one of the original Four

Immortals representing All-Compelling Beauty was also quickly forgotten, apart from in our dreams and secret desires.

The Compelling Desire for Eroticism

For Hesiod, Eros was the creative life principle of the world. It was Eros who formed a world space through the gap of Chaos, otherwise known as Tartarus, the Abyss and the Night, out of which Gaia created Heaven and Day.

> At the beginning there was only Chaos, Night (Nyx), Darkness (Erebus), and the Abyss (Tartarus). Earth, the Air and Heaven had no existence. Firstly, black winged Night laid a germless egg in the bosom of the infinite deeps of Darkness, and from this, after the revolution of long ages, sprang the graceful Love (Eros) with his glittering golden wings, swift as the whirlwinds of the tempest. He mated in the deep Abyss with dark Chaos, winged like himself, and thus hatched forth our race, which was the first to see the light.
>
> ***Aristophanes, Birds.***

Without the All-Encompassing Beauty of Eros, nothing can live, nothing can thrive; our lives are barren and meaningless.

The desire to return to our true state, to our birthright of True Goodness, like the Prodigal Son, is the desire represented by the All-Beautiful Eros. This desire, though, has been misunderstood over the millennia and has become simply *compelling desire*, divorced from the spiritual practice that the desire is actually for. It has been stolen from us by our education systems, advertisers, television executives and movie moguls of the CIA/MI6 Multiplex Theatre of the Industrial Military Complex.

Pornography is one of the fastest-growing industries in the world, with the compelling desire of Eros reduced and relegated to the online seedy brothels and red light districts of the porn channels. Its fall was inevitable and unavoidable, once sex had been downgraded from its position as a means of spiritual transformation by religions which no longer had any philosophic basis to understand the deeper meaning of the role of one such as Mary Magdalene.

However, for the Greek philosophers of Hesiod’s time, the compelling desire evoked by Eros was for the native Good – in other words, Gaia or Mother Nature: brimming over with lush fertility and adorned with a cornucopia of stunningly beautiful panoramas, divine

harmonies, exotic fragrances and voluptuous fruits dripping with nectarous juices, engulfing all reason and sensibilities in a delicious delirium of euphoric bliss.

The Horned Ones

We find traces of the erotic wisdom teaching in the myths about Dionysus, the grandson of Demeter, who “came from Eastern lands” and who has many similarities to the much older Indian Shiva – the horned man-god with the adorned lignum, serpent, bull and scantily clad female devotees. His earliest archetype is most probably found in Dumuzi, Ishtar’s lover, who is the Wild Herdsman known in European lands as the Lord of the Animals in the guise of Pan, Cernunnos, Custennin or Gwyn ap Nudd.

In these horned Wild Herdsmen or Lords of the Animals, we find the shamanic rituals of shape shifting, the alchemical death and dismemberment, and then resurrection. In Dionysian shamanic rites, the god Eros is represented as the all-compelling desire for the Good or the land.

I’m not suggesting that we need to revert to the Bacchanalian orgies that were purportedly indulged in by the worshippers of Dionysus, Bacchus and the Roman Epicureans – well, unless you want to, of course. But I think, sadly, the true meaning and purpose of Bacchanalia has degenerated, in the Waste Land, into a meaningless piss-up on a Saturday night. The orgies of the Freemasons, depicted in the Stanley Kubrick film *Eyes Wide Shut*, are not about shamanic sex magic but about repressed lust used as a weapon of espionage and blackmail.

But I am suggesting that we can once again attune ourselves to the Three Pillars of Wisdom by the shamanic sexual practices expressed within the Dionysian corpus of myths and recognise and re-create the role of beauty, which will have the power of a million imploding atom bombs to create new and much better worlds for people to live in.

In the next few chapters, I’ll be showing the archaeological and textual evidence for sacred sex magic and the practice of the Divine Marriage going back at least 45,000 years.

CHAPTER 6

The Song of Inanna

In most ancient spiritual cultures and Mystery rites, the role of sacred sex was considered to be vital to spiritual awakening. In the Luxor Temple in Egypt, where the pharaohs would celebrate the New Year fertility rites, we can still find symbolic illustrations of sexual initiation. There's also evidence of this practice found in the iconography and texts of the temples of Babylon, Crete, Tibet, China and India, and even later than that, going back to the Age of the Megaliths.

It seems that the sacred sex rites were the best worst-kept secret of the spiritual elites in Neolithic times and their texts offer an over brimming cornucopia of lavishly erotic love poetry stemming from this tradition.

The Song of Solomon

Even the Old Testament of the Bible has its wildly sexual Song of the Songs, apocryphally attributed to King Solomon and his lover.

Closer examination, though, reveals another Divine Marriage between the King and the Sovereign of the Land, played by the female voice. Her love trysts always take place at night and in "dreams"... implying an other-dimensional Lover or god who is embodied by the king during these rites. She compares love to "sheol", the name for the realms of the dead – in other words, a place in another dimension which is reached through the final initiation, death.

The Song of Songs was almost certainly used in sacred theatre during kingship rituals, either at the New Year, to renew the covenant between the king and his people, or as part of his coronation celebrations.

Let us examine the following extract – it is the words of the male voice in Song of Solomon, 4.

You have captivated my heart, my sister, my bride;
you have captivated my heart with one glance of your eyes,
with one jewel of your necklace.
How beautiful is your love, my sister, my bride!
How much better is your love than wine,
and the fragrance of your oils than any spice!
Your lips drip nectar, my bride;
honey and milk are under your tongue;
the fragrance of your garments is like the fragrance of Lebanon.
A garden locked is my sister, my bride,
a spring locked, a fountain sealed.
Your shoots are an orchard of pomegranates
with all choicest fruits,
henna with nard,
Nard and saffron, calamus and cinnamon,
with all trees of frankincense,
myrrh and aloes,
with all choice spices—
A garden fountain, a well of living water,
and flowing streams from Lebanon.

(Notice the “living water” in the penultimate line ... more about which later, when we get to the Woman at the Well in Chapter 10.)

There is no date for the Song of Solomon, although scholars believe it must have been composed after the Hebrew captivity in Babylon (597-539 BCE). In which case, it may well have been inspired by some Babylonian love poetry (more about which in the next chapter) or an even earlier one, attributed to the goddess Inanna.

There is evidence for the practice of this Divine Marriage ritual in Sumer from the songs of Isin-Larsa period (2017-1763 BCE) in Uruk, in which the EN-priest or king would engage in sexual congress with Inanna’s representative from the ranks of ENTU-priestesses. There

would have first been a royal procession to the *giparu*, Inanna's temple, and the whole ritual would have concluded with a rich and lavish wedding feast.

In this song from that period, Dumuzi the wild herdsman archetype is also referred to as the wild bull, reminding us again of the bull rites and the coupling, in sacred theatre, between the Minoan queen Pasiphae and the bull Poseidon. The shepherd and his crook is an image that has persisted to this day as a requisite accoutrement and symbol of leadership for religious heads.

My vulva, the horn,
The Boat of Heaven,
Is full of eagerness like the young moon.
My untilled land lies fallow.
As for me, Inanna,
Who will plough my vulva?
Who will plough my high field?
Who will plough my wet ground?
As for me, the young woman,
Who will plough my vulva?
Who will station the ox there?
Who will plough my vulva?
I bathed for the wild bull,
I bathed for the shepherd Dumuzi,
I perfumed my sides with ointment,
I coated my mouth with sweet-smelling amber
I painted my eyes with kohl.
He shaped my loins with his fair hands,
The shepherd Dumuzi filled my lap with cream and milk
He stroked my pubic hair,
He watered my womb.
He laid his hands on my holy vulva,
He smoothed my black boat with cream
He quickened my narrow boat with milk,
He caressed me on the bed.
Now I will caress my high priest on the bed,
I will caress the faithful shepherd Dumuzi,

I will caress his loins, the shepherd ship of the land,
I will decree a sweet fate for him.

In Sumerian erotic love poetry, much is made of the semi-precious stone lapis lazuli as a metaphor for dark, glossy pubic hair, and also gates, doors and windows as portals representing the female vulva as an entry to a place where the worlds of the seen and the unseen, of the magical and the mundane, intermingled.

According to Simo Parpola and R M Whiting, in *Sex, Magic and the Liminal Body in the Erotic Art and Texts of the Old Babylonian Period*:

> **In one hymn, for example, the goddess stands at a doorway which is narrow and made of lapis lazuli. The careful inclusion of the doorway no doubt alludes to Inanna's unopened vagina. As we have seen, lapis lazuli is an ideation for glossy black hair, which in erotic poetry can refer to pubic hair.**
>
> **When Dumuzi enters, he either breaks her parapet, at her insistence – or, in a later work, the door bolts themselves fly open in rejoicing. In short, Dumuzi's arrival at her metaphoric threshold is far from an ordinary event; it signifies instead transition and expansion.**
>
> **In the following Sumerian hymn in which the goddess anticipates sex with Dumuzi ... the mark of the vulva is again present amidst a number of double entendres. The imbrications of bed with female body shows through in the imagery of wet lapis lazuli grass, strewn on the bed, which the poet has declared as Inanna's own.**
>
> **The grass is reminiscent of her pubic hair that elsewhere in the erotica of this period is likened to plant matter that needs "watering" or to wet, grassy surfaces that should be ploughed.**
>
> **The imagery of the bed covered with wet lapis lazuli evokes the excited, hair-rimmed vagina and transforms the bed into a giant vulva ready for Dumuzi's plough.**

When they erect my wondrous bed for him,
May they spread it for me with wet lapis lazuli grass!
May they make the man enter my heart!
May they make enter for me there my Ama-ushum-galanna!
May they place my hand in his hand for me!
May they place his heart with my heart for me!

Clearly we are looking at a fundamentally mystical process couched in the terminology of mating. After all, sex itself does not bring abundance, or even necessarily joy; magic does.
In these royal hymns of praise, the goddess grants the king divinity, the right of rule, long life as well as plenty for the land. The potency of the royal mythology depends to some degree on mimesis of the paradigmatic couple, Inanna and Dumuzi. Since the innate magical agency of these lovers continued to be well exploited into the 1st millennium, there can be no doubt that images of their love making would have been extremely potent.

This also gives us a new perspective on the lapis lazuli Ishtar Gate of the Babylonians, of a later period, because we know they copied the Sumerians, almost word for word, in their mystic practices.

We also find, in hundreds of terracotta plaques showing erotic engravings of Inanna and Dumuzi, that there were two Inannas: there was an Inanna for the sex rites of the taverns and there was another Inanna for the bedroom.

In the engravings from the taverns, known as the *coitus a tergo* drinking scenes, there is a conflation of three ideas – of sex, beer and apparent seizure. Inanna is often shown drinking beer while Dumuzi is having sex with her. This might seem rather odd if you're taking these depictions literally.

In some, Dumuzi is standing so erect as to appear almost like a stickman. We will understand more about this metaphor for erection in Part II, when we learn about what actually needed to be erect in ancient sex rites – and it may not be what you think.

What Sumerian academics may have thought to be beer, and so it has been translated as such, could well have been a more psychotropic sort of elixir, rather like the ayahuasca of the shamans of the Amazon.

Shamanic Sex in the West

In learning about the archaeological evidence for sex magic in the West, the obvious place to start is Egypt. But the problem with Egyptology is that ever since the Victorians stumbled upon the pyramids, scholars have been pretty well making it up as they went along.

In the same way that scientists invent constructs like “black holes” to explain unexplainable phenomena, it would appear that in the absence of any knowledge about the esoteric practices of the Egyptians, there has been much adopting of assumptions while suppressing inconvenient truths.

Archaeology likes to think of itself as science, despite it being far more prone to be being tripped up by a nasty combination of Bell’s Theorem and Occam’s Razor (painful!) than standard lab physics. Few of those original Victorian amateur archaeologists who excavated in Egypt had any knowledge of the occult and thus tended to view the remains of this extraordinary culture, a million cognitive light years removed from their own, through modern-day spectacles and used post-hoc rationale to make assumptions with which to plug the gaps in their understanding.

When the first Victorian explorers came upon statues of the fertility bull god Min with his enormous erect penis, there was the same attempt at covering up to control the story before it reached the wider public. They would either cut off the offending member or drape something over it, to make it acceptable for showing at exhibitions in museums back home in prim-faced England. Lord Carnarvon and his cohorts had no clue as to why the god Min should have such a huge, erect you-know-what; nor did they realise that ithyphallic iconography, nine times out of ten, at that time anyway, was a metaphoric symbol for spiritual initiation relating to the sex rites.

In the same way, this is what academics have done to the subject of Egyptology – castrated it, in order for it to better fit into their own

social and cultural ideas and mores. So, it took a long time for the Egyptian evidence to emerge into the wider academic arena in which scholars were beginning to study the texts and realising that there were kingship rituals involving sexual congress with the temple high priestesses.

The discovery of what's now known as the Turin Papyrus helped to shed a light on the Egyptian practices, showing scene after scene of erotica and enough glyphs to indicate that they were about the alchemical Divine Marriage.

But all that apart... it has to be said if the ancient Egyptians were not practising these sex rites, they would have been the only place in the civilised world, at that time, that didn't. And given the relationship between the Egyptian pharaohs and the daughters of the Mitanni royalty of Babylon in the 14th century BCE, they'd have been hard put to avoid them. Tutankhamen is said to have come from one such arranged marriage.

We've gleaned that there would also have been Bee Shamans in Neolithic England and Crete who practised what's now known as the Path of Pollen. There were probably others...

One of the foremost teachers in England today of the Path of Pollen is shaman bee-keeper Simon Buxton, author of *The Shamanic Way of the Bee*. People attending his shamanic training workshops learn about the alchemical-sexual formula, which he calls the Serpent Flight of the Honeybee and which is based on the understanding that the human being is the genital organ of the Earth.

This "endocrine alchemy" draws upon the intelligence and wisdom of the body and stimulates the interior stars and hidden veins within the Ka or auric body, liberating and circulating psycho-sexual elixirs known as "nektars" which are used for shamanic healing, visioning, shamanic flight and the art of shape-shifting.

Buxton says:

> **The theme of sexuality within shamanism is rarely discussed, encouraged or taught, despite the vital role it can play in unlocking deeper aspects of the work, creating an uncommon level of well-being and a communing with life in the most profound of fashions and forms.**

Within certain shamanic traditions, it is known that the sexual centre of the universe is the Earth and furthermore, the sexual centre of the Earth is the human being. We explore this knowing, specifically drawing upon the rich body of teachings from the Path of Pollen, the shamanic tradition which works with the honey-bee and the hive in an alchemical-sexual formula, known as The Serpent Flight of The Honeybee.

Within this tradition, women and men are considered to be of equal metaphysical status, with the emphasis on co-empowerment rather than co-dependency. The Grail – The Chalice – The Creatrix – The Hive – The Flower – The Life Givers and Life Bringers: Woman is seen as a bodily manifestation of all of these things and within this tradition she identifies with specific divine female role models, through which is awakened her innate divinity; free from shame and fear, fully empowered and openly rejoicing in their femaleness.

The male energy is solar-phallic; the blast of lightning, the sting of venom, the priapic, forest-dwelling horned Pan, Guardian of the Animals and keeper of the sacred fires who knows the mystery of being both hunter and hunted. He is also the Magician and King, where magic and courtly love are tempered with the primal urge that commenced with the Big Bang.

Shamanic Sex in the East

In the East, the remnants of these sex rites remain in the form of various kinds of tantric yoga from India, part of which is shown in sacred ritual theatre and which is known in the Sanskrit priestly language as the *maithuna* or *mithuna*. Statues and other iconography at the Lakshmana Temple of Khajuraho, in Madhya Pradesh, and the Konark Sun Temple in Odisha show various amorously entwined couples enacting this rite.

The *maithuna* is very similar to the previously mentioned kingship rites in which the king becomes an embodiment of the male god (Shiva)

and his partner becomes Shiva's wife, Shakti. The erotic texts and illustrations of the Kama Sutra come much later of course and it appears to be just some sort of sex manual for regular householders, with no mention of the Divine Marriage.

There is also a Taoist version of sex magic known as Dual Cultivation, which seems to have its own alchemical system in which what is cultivated is *chi*.

Those familiar with *Tai Chi, Reiki* and *acupuncture* will have no problem with the concept of *chi, qi* or *ki*. For those who are not, *chi* is considered to be the natural energy or lifeforce of the human being.

According to this system of ancient Chinese medicine, we are all born with a certain amount of an inner essence called *jing*, and day-to-day living, particularly when it's stressful, gradually uses up this *jing*, until it runs out at the point of death.

During the practice of Dual Cultivation, *jing* is transformed into *chi* and the *chi* in turn is changed into another substance called *shen* or spirit. *Shen* is eventually transformed into emptiness.

The male energy is *yang* and the female energy is *yin*.

There has been some criticism of this technique, Dual Cultivation, that it is hard on the woman because the sexual intercourse can go on for hours and hours. Some women have said that they felt as if they were treated as little more than vessels from which to extract *yin chi*.

Brian Scanlon, an esoteric tradition practitioner, told me that the Taoist systems teach that women are naturally stronger and that they will drain a normal man dry, hence men age faster than women. "So basically, we're just trying to get on an even level with the power of yin. Once a male finds internal sexual harmony, then men lose the need to dominate that which can't be dominated," he said.

In other words, a lack of understanding about sex magic leaves man with a need to express himself through violence. This is because he's having to deal with an innate urge for the ecstasy of going through an inter-dimensional portal, which can only be satisfied by shamanic sexual magic or death. It's not for nothing the French call the orgasm "la petite mort". Interesting, too, that it's feminine.

Brian says that there is some variation within the Taoist sects but that the most ancient and the most modern organised system, which combines several lineages and has the best detailed information on

inner alchemy, is taught only to those who will use it within the right context, with respect for women. He adds:

> **The oldest texts have the Emperor asking female Taoist masters for advice, and it is they who teach him “the Way”. People incorrectly call Tai Chi, yin and yang. That’s very far from the truth. The Tai Chi is “the one”. It is a perfect harmony and is neutral due to having a perfect mixture of masculine and feminine.**
>
> **Hence that is what we seek to emulate. Yin and yang is the separation, and is duality. My opinion is that the dual path is too difficult for most people, especially Western men.**

He addresses the criticisms of the Dual Cultivation system as follows:

> **The practises that stretch the coupling to that extent tend to place a lot of focus on the euphoric experience, instead of on the cultivation. Cultivation and euphoria don’t always go hand in hand, just like ejaculation and orgasm do not always go hand in hand. It’s meant to be performed from the feeling of Divine Love, not sexual urge.**

The emphasis on Divine Love over sexual urge is also what attracted me to the Egyptian/Babylonian system, which I will come on to in Part II, and also that the women were much more in control of the whole experience. It was the female priestesses of the temple who sexually initiated the men and not vice-versa. So those methods were not so open to the abuse that Dual Cultivation’s are sometimes said to be.

Added to that, there were (and still are) certain advanced stages of the process that cannot happen without the woman’s agreement — she actually precipitates it. The man cannot force it and, in fact, to do so would prevent it from happening.

I’m referring to the most important stage called the Opening of the Magnetic Floor, which takes place during the "Adoration of the Beloved". If the woman does not feel adoration, and total love and trust,

for the Beloved and from the Beloved, her “floor” cannot open and the resulting implosion of elixirs does not take place between them. So total love and trust between the two lovers is paramount.

CHAPTER 7

The Whore of Babylon

The whole subject of ancient Babylon has been demonised in both the mainstream and alternative media to such an extent that it's often difficult to think clearly about it. Largely, the problem is that we're viewing the whole subject through Semitic spectacles.

The Jews hate Babylon, because they believe that many of them were taken into captivity there in the 6th century BCE – and it is through their myths and stories in the Old and New Testaments of the Bible that we have been taught our geopolitical history.

This wouldn't be so bad if we were actually from a Semitic or desert race. But where this kind of indoctrination goes wrong is when conquered races – by which I mean all those under Roman Christian domination – take on the enemies of its conquerors. We can end up in terrible delusion in the Plato's cave of our minds and this can be used to manipulate our thinking.

We're taught to hate person A who came from the evil place A – although we're never properly taught why, apart from a vague allusion to God having hated said person A and all their works. And then, when any of our rulers' plans go wrong, or a war needs to be fought, they quickly drag the shadow puppet of person A out of the back cupboard – "here's one we demonised earlier," they laugh – and then they hold it up against the fire to cast the shadow of the scapegoat and we're duly convinced to their cause.

So, in this chapter I will try to lay to rest some of those demons.

First of all, the name Babylon – originally Babilu – meant "gateway to the gods" and later on, I explain why.

The so-called Whore of Babylon in the Book of Revelations is thought to be the goddess Ishtar. She is described as riding on the back of the Beast while getting drunk on the blood of Christian martyrs.

As history, this would be logically and historically impossible. Ishtar/Astarte was the guiding Divine Feminine godhead of most of the Mesopotamian region thousands of years before Christianity was even invented.

Just like many of the Bible stories, they don't work at all as historical accounts once all the archaeological evidence is in. However, they work brilliantly as myths.

There is no historical evidence that God destroyed the Tower of Babylon because it was inhabited by evildoers, necessarily, although I'm sure they had the usual mix of both.

The city of Babilu was built on sacred geometrical principles, from which it derived its Earthly power or Sovereignty.

Thus, it was not God that destroyed the Tower of Babylon at all, in fact, but the Assyrian conqueror Sennacherib who had to reduce to ruins such a potent Earth magic centre in the same way and for the same reason that Henry VIII destroyed the influence of Rome within Britain in his Dissolution of the Monasteries.

The goddess Ishtar who was much maligned by the Jews was in fact a fictional character in one of the Babylonians' most potent myths.

Ishtar was the daughter of the moon god, Sin, and was considered to be the goddess of love, war and fertility. We learn more about how the Babylonians regarded Ishtar through her fictional characterisation in *The Epic of Gilgamesh*.

According to my understanding, *The Epic of Gilgamesh* is an astrological teaching drama about how the hero god Gilgamesh brought in the Age of Aries. Along with Enkidu, the mortal wildman, he and Gilgamesh formed the Gemini twins. The story is set on the cusp of the Age of Taurus, as it gave way to the Age of Aries, (c. 2000-0 BCE). While Aries is a Ram to us, he was known as the Day Labourer to the Sumerians.

I won't go into the whole long poem here... suffice to say that in this sacred drama, Ishtar was given the part of the Watermaiden, who was always a bit of a shapeshifter in Babylonian tales.

In *The Epic of Gilgamesh*, she first plays the part of the spoiled princess Ishtar and then, later on, she appears as Siduri, the female tavern keeper. Her role as Siduri reminds us of the Inanna of the tavern and the *coitus a tergo* engravings.

As the princess Ishtar, she insists that her father give her the Bull of Heaven (Taurus) to kill Gilgamesh and Enkidu (Gemini twins). Her father reluctantly agrees and hands him over but Gilgamesh and Enkidu defeat and kill the Bull, thus signalling the end of the Age of Taurus.

It is just a play to teach students about astrology with picture language as a mnemonic. It's all about the changes of astrological ages due to the precession of the equinoxes and was almost certainly a precursor to the tauroctonies of the later Mithras cult in Rome.

When Alexander the Great conquered Babilu in 333 BCE and the Greeks changed its name to Babylon, they also divided Ishtar's powers between their own Venus and Mars.

The 'Evil' of Babylon

When I hear that all the evils of the world can be attributed to Babylon, I can find no historical evidence that Babylon was any worse (or better) than any other city at that time.

Conversely, if we are going to attribute all the problems we face today to the 13 royal bloodlines which rule the world (and why not?), then we don't need to go back as far as Babylon. These royal bloodlines come from just four original families or tribes which intermarried, because they shared commercial and military interests, long after Babylon had fallen.

According to David Livingstone in *Terrorism and the Illuminati*, these four families come from, firstly, the House of Commagene, which arose in Antioch in about 162 BCE; secondly, the House of Herod – Herod Agrippa, that is, friend of Caligula; thirdly, the Julio-Claudio Roman dynasty; and, finally, the priest kings of Baal in Emesa, which is known today as Hims in Syria.

These four were later joined by the Ashkenazi Jews – Khazars from Central Asia who converted to Judaism around the 8th or 9th centuries and gradually moved into Russia and Europe.

Livingstone has found that the Knights Templar, (the first "secret service" of the royal families) learned their magical craft from the Ismaili branch of Islam and the Sabaeans.

So, this now tarantula-network of royal bloodlines has always been and is still supported in their aims of world domination by various types

of Hermetic and later Freemasonic magicians. These magicians create entities on the astral planes who, they claim, demand the blood of martyrs… of which there's been no shortage, Christian or otherwise, in the past 2,000 years.

These Black magicians have been able to get away with out-and-out carnage over the millennia through a number of sleight of hand conjuring tricks – and one of those is a distraction technique where they shine the light in the opposite direction to the source of the problem or pin it on someone else.

So various kinds of psychological tricks have been used to demonise Babylon as the source of all evil, notably beginning with the "Whore of Babylon" of Revelations, continuing in the 20th century with the American rocket scientist Jack Parsons' Babalon Working in Pasadena in 1947 and more recently with the very obvious attempt to blame the collapse of the world's economy on "Babylon's Banksters".

It's very easy to pull the wool over people's eyes when they don't get a decent education and thus have a blurry understanding of the history of this time, a more or less complete ignorance about the geography of the region even now, let alone then, and have been taught to read myths as history. It relies on people believing what they are told to believe rather than examining the evidence for themselves.

Jack Parsons, along with the founder of Scientology, L. Ron Hubbard, and the British Black magician Aleister Crowley were used by these secret societies, during the first half of the 20th century, to create the mind programming for the New Age – a term coined by the Scottish Rite of Freemasons.

Out of all this came Jack Parsons' Babalon Working and the first channelled literature, *The Book of the Law*, from Aleister Crowley, which told us that the upcoming "Aeon of Horus" would be an age of absolute carnage and blood-letting on a huge, industrial scale. And so it is proving to be… but not because of any extra-dimensional prophecy.

Aleister Crowley's magic was based on the Kabbalah. The Kabbalah is an esoteric system that was devised by the Jews when they were in captivity in Babylon, (597-539 BCE). It was not derived from the spiritual teachings of the Babylonians themselves; it is an entirely Jewish/Hebrew construct.

By the rivers of Babylon

There is even some doubt now about whether the Jews ever really were taken captive in Babylon, in the 6th century BCE or at any other time. There doesn't seem to be any primary source documentation about the captivity and even Herodotus, the so-called Father of History, a hundred years later, doesn't mention it.

In the lost Gnostic gospels, which were discovered at Nag Hammadi during the 20th century, and also in the Dead Sea Scrolls, it's clear that the people who wrote them used Egypt as a metaphor for the Underworld.

There is no archaeological evidence for the Jews actually being in Egypt, while the birth of Moses follows the universal template of that of the Radiant Child – hidden away from a "massacre of the innocents", just like Zeus was hidden from Chronos, Jesus was hidden from Herod, Krishna was hidden from King Kamsa and Arthur was hidden from Uther – just like every self-respecting zodiacal hero before him.

So if Moses was mythological and not historical, and the 12 tribes of Israel are a zodiac (and I reckon they are), then I feel unless there is any other documentation to support that the Jews were actually taken into captivity in Babylon (other than the Bible, or the Talmud which is even later than Christianity, and known propagandists like Josephus), then the "captivity in Babylon" could be just as mythological as the "captivity in Egypt".

Anyway, taking it all at face value for now, historians believe some of the Jews returned to Jerusalem after 539 BCE and others went on to become the Ismailis and Sabaeans who taught Kabbalistic magic to the Knights Templar.

Whether or not, though, the captivity did really happen, the mythology which produced Ishtar is nothing to do with the Jewish Kabbalah and ancient Babylon has nothing to do with the troubles of the world today. The black popes and priests chose to smear Ishtar with the blood of the martyrs in their Book of Revelations, perhaps in order to hide their own responsibility for such crimes against humanity.

The Kabbalist magicians of the freemasons and the Templars understood the nature of duality and used their magical knowledge to help the Roman emperor Constantine establish the new religion of

Christianity. They created a two-headed, dualistic Janus of a religion in which the masses only saw one head… that of the loving Jesus Christ who turned the other cheek and who fed and healed the sick and poor, while not forgetting to "render unto Caesar what is Caesar's".

For the other head of Janus, an entity was created on the dark astral planes which was a facsimile of who they imagined Lucifer to be. They originally called him Baphomet but in recent centuries, they have come to call him Lucifer. This entity is a sort of extra-dimensional scarecrow, dressed in the clothes of how they perceive Lucifer ought to look, and who to them is the personification of evil.

The word 'live" spelled backwards is "evil". What we humans call "evil" is any action that is anti-life and against the thriving of humanity.

This false "Lucifer" is the godhead of a Death Cult to which children are sacrificed and "fed" with the blood of perpetual wars, and it clanks around in heavy chains – the soul of the entity imprisoned therein as much a slave to the evil ones as we have been, until now.

Both Parsons and Crowley had an unhealthy obsession with the "Whore of Babylon" and tried to turn their female partners into their own perverted ideas about Ishtar. Most of the women with whom Crowley ever got sexually involved ended up in mental homes and he eventually died in 1947, destitute and alone, as a heroin addict.

I judge a tree by its fruits and it's pretty clear when the fruits are rotten.

Even as I write, Christians in America are being told that World War III is not only inevitable, because it is foretold in the Book of Revelations, but that it is even a good thing because it will bring about the Second Coming of Christ.

This is all mind programming on an industrial scale, using the means of television, films and the internet to produce a hypnotic show – not a sacred theatrical rite to support fertility and growth but a dark, macabre rite which has, as its aim, the intention to kill untold millions and render the Land barren for generations to come.

Babylon 'Stargate'

The city of Babylon was originally named Babilu, until the ancient Greeks renamed it to Babylon – and it meant "Gateway to the Gods" (

“Bab” was “gate” and “ilu” was “gods”). Perhaps now that we understand more about how the Sumerian and Babylonians saw gateways of lapis lazuli as a metaphor, we can understand why it was called a gateway to the gods; the lapis lazuli vulva being the entryway to the sex magic process which leads ultimately to communion with the gods or spirits. In other words, along with many other cities in the civilised world at that time, ancient Babylon was seen as a sort of portal to the other worlds, a “stargate”, if you like.

The city of Babylon had a wall all the way around it and there were eight gates in that wall. The Tower of Babylon was made up of eight stepped levels. It wasn’t God who destroyed this Tower of Babel but the conquering Sennacherib, the son of Sargon II, who most likely realised the extent of the magical power of this eight-layered erection in the centre of eight gates or vulvas.

The 8 x 8 crops up time and again in sacred geometry of temples and town planning in the late Neolithic period, because 8 x 8 = 64 and 864 is the sacred foundation number which reflects Space and Time between the Above to the Below. This is why the Tower of Babel was called in Sumerian É.TEMEN.AN.KI or “The Temple of the Foundation of Heaven and Earth”.

The late geomancer John Michell describes 864 as the foundation stone number in the building of Jerusalem:

> **The number 864 is prominent in the temple measures, most of all in the 864-cubit distance between the two sacred rocks, the Rock of Foundation and Golgotha, or Place of the Skull. In the language of symbolic number, 864 pertains to a centre of radiant energy, the sun in the solar system ... the inner sanctuary of the temple, the altar and the corner stone on which the whole sacred edifice is founded.**
>
> **864 is called the “foundation number” and a thousand times 864 is the diameter of the Sun in miles. In the gematria of New Testament Greek, 864 corresponds to words or phrases such as “altar”, “corner stone”, “sanctuary of the gods”, “holy of holies”...**

The human being is a multi-dimensional generating organ between the Above and the Below, with 64 codons in our DNA and even our hearts beating in time with the macrocosmic heartbeat of Time and Space. The average heart rate for a human being is 60 beats per minute; multiply that by 60 minutes and it gives us 3,600 beats per hour, which is 43,200 times every 12 hours and 86,400 every 24 hours – in other words, the time the Earth takes to travel each day around the Sun, which is 864,000 miles across.

The ancients used stories and all sorts of different kinds of artworks to express this sacred cosmology, even board games and divinatory tools. For instance, there are 64 hexagrams in the i-Ching, 64 sections to the Eye of the Horus and 64 squares on a chess board. Sixty-four is also the atomic weight of copper, which is the metal associated with Venus, previously known as Ishtar. Lord Shiva has 64 manifestations and there are 64 Dakinis in the Vedic Indian literature.

These were all just Mystery School mnemonics to remind the initiate student about the importance of the number 64 as representing how the microcosm, in the human being, synchs in to the macrocosm of the universe. After learning this, we can no longer doubt man's decreed place in the cosmos or believe that our existence is just a random collision of chemicals in Space. There is nothing accidental or meaningless about the design of the Creation of Nature – and we are part of it.

It is for this reason that the ancient Mayans and Indians also used that foundation stone number in their sacred architectural dimensions.

The Mayans used an eight-by-eight square, for a total of 64 units, and in Vedic sacred architecture the same eight-by-eight square was known in ancient Indian temple design as the Vastu Parusha Mandala. The Vastu Parusha Mandala had eight ruling gods around it with Brahma, the overarching godhead, in the centre. It's likely that 864 was the foundation number of all sacred architecture all over Mesopotamia and the Middle East at the time, as well as India and Greece.

By using those numbers in their sacred geometry, the ancients mirrored the Above on to the Below. By understanding the nature of the universe as holographic – a whole world contained within a seed – then we can begin to grasp how inter-dimensional portals are created by using this language of infinity and the construction of the city of

Babylon was no exception to this divine rule, with Ishtar and her eight pointed star.

The eighth of the eight gates (88) of Babylon was known as Ishtar's Gate, dedicated to the goddess Ishtar and the holiest gate in Babylon. It was built in the 6th century BCE by order of King Nebuchadnezzar II, constructed of stunningly beautiful blue lapis lazuli bricks and decorated with golden bas reliefs of animals including dragons and lions. It would only be used on holy days, when great processions would leave the city and pass through this sacred lapis lazuli vulva to the ziggurat dedicated to the god Marduk.

All this leads me to believe that the demonisation of Babylon and Ishtar has a more occult reason than the usual historical, geopolitical one that we're taught. In other words, the elite Zionists who understand the importance of sacred geometry as much as Sennacherib did want to see the portal of Babylon destroyed for the same reasons. And so over time, they have used various proxy armies to blow up the buildings that created those sacred dimensions of Babylon – with the goddess Ishtar shamed, vilified and stoned for being a common prostitute and her sacred Gate vulva reduced to a pile of rubble.

Babylonian Sex Rites

Ishtar was known as the *hierodule* of Heaven because she was, and still is, the sacred courtesan to the gods – and much more powerful in that role than our poor downtrodden street prostitutes are today.

There is a wonderful love poem attributed to Ishtar but first I will need to explain further about the shaman's spirit guides for you to understand where I'm going with it.

As I explained earlier, the shaman typically has one main spirit guide in the Lower World and one main one in the Upper World. The spirit guide in the Lower World is usually in the form of an animal; the spirit guide in the Upper World is usually in human/humanoid form.

Sometimes, the Lower World animal guide will carry the shaman up to the Upper World where he shapeshifts into the form of a more human-like guide. This is how I interpret the following love poem attributed to Ishtar, whose main power animal is a Lion. She is often

shown riding on the back of her Lion. But when he takes her up to the Upper World, he becomes the Bridegroom.

This poem is evidence that the Akkadians and Babylonians practised the sex rites with the goddess Ishtar in the form of the Divine Hierodule, otherwise known as the sacred Whore of Babylon.

Bridegroom, dear to my heart,
Goodly is your beauty, honeysweet.
Lion, dear to my heart,
Goodly is your beauty, honeysweet.
You have captivated me, let me stand tremblingly before you,
Bridegroom, I would be taken by you to the bedchamber.
You have captivated me, let me stand tremblingly before you,
Lion, I would be taken by you to the Bedchamber.
My precious caress is more savoury than honey,
In the bedchamber, honey filled,
Let us enjoy your goodly beauty,
Lion, let me caress you.
My precious caress is more savoury than honey.

She addresses him alternately as “Bridegroom” and “Lion”, I think to show that he is the Bridegroom in the Upper World and Lion in the Underworld.

The “honey” which she mentions several times are the ecstasy-producing liquors (or the “nektars” as they are known in Bee Shamanism) released during the practice of sacred sex. The resulting honeyed fluids are also known in the Greek myths as the “ambrosia of the gods”, the Soma of the ancient Indians and the Land of Milk and Honey and the Living Waters of the Bible.

The release of the nektars is such a deliriously and erotically sweet experience that it is indescribable with words. It feels like honey flowing down the inside of the whole body, from the pineal gland in the head. It can also be tasted in the mouth, which sends the practitioner into utter bliss like nothing else can on this Earth.

This honey-like substance is transformative in nature not just for the physical body but also the Ka body and, ultimately, for the Ba body… and spiritual transformation is its main purpose.

This chapter concludes the part of the book which shows evidence for shamanic sex magic being practised in the Neolithic age. In the next chapter, we'll be going much further and finding evidence for the practice of the Alchemical Marriage which is up to 45,000 years old, starting with the Holy Grail and working backwards from there.

CHAPTER 8

The Secrets of the Holy Grail

My research shows that the symbolism behind what the Holy Grail represents can be traced as far back as the Neanderthals, 40,000 years ago. However, what it has come to mean in more modern times has gone through many revisions, which have been largely dictated by a medieval religious tourist industry that stretched from the south-west of Britain to Burgundy in France.

It is from this area, in the High Middle Ages, that a sort of ecclesiastical literary seed bed evolved, which brought forth a slew of French writers, such as Chretien de Troyes and Robert de Boron, and also Geoffrey of Monmouth, whose parents are thought to have arrived in Britain with William the Conqueror. It seems to me that all these writers took the metaphorical zodiacal Arthur myths from Taliesin and the oral Celtic myths to make him a Christian hero.

And so, the Holy Grail has been presented by these writers in different ways and it's why there is so much confusion about whether the Holy Grail is a plate, a cauldron, a chalice or a cup. Quite possibly, the French writers were Mystery initiates who understood its inner meaning. But to realise how that inner or spiritual meaning has become so misunderstood, we need to understand the influence of the Christian church on the consciousness of everyone at that time, not just the elite.

In these more modern times, when church and state are separate (at least, in public), it's difficult to imagine the power that popes, prelates and priests wielded over the ordinary folk in the Middle Ages and the importance that pilgrimage played in their lives. We have to imagine the profane coexisting alongside the sacred. Alongside the beautiful Gregorian chant echoing under the fan vaulting, churches and abbeys were also market places for the buying and selling of indulgences and

the displaying of relics. The people would be expected to make a least one major pilgrimage between papal-blessed cathedrals or abbeys in their lives and it could take weeks or even months. Just like any tourist trade today, there would be endless opportunities for fleecing the customers along the route.

In those days, no pilgrimage destination would be deemed to be of any worth unless it could boast a number of religious relics. For this reason, there was an extraordinary amount of wood slivers all over Europe which were showcased to be part of the cross that Jesus was crucified upon, and innumerable anatomical parts of this Messiah including, I'm told, at least 16 of his phalluses!

Glastonbury Abbey in Somerset, now in ruins, grew so fat and prosperous on this religious tourist trade that by the 11th century it was being likened to a second Rome.

At this time, the pilgrimage route followed the Milky Way from Glastonbury Abbey to the Avallonnais region in Burgundy, France.

From there, some would return but others would go on the full pilgrimage, to Compostella de Santiago in north-west Spain. Compostella means "field of stars" or the Milky Way, which the pilgrim route follows even today, and Santiago means Way of James, because the pulling power of this destination comes from a tomb which was said to contain the bones of James, the brother of Jesus.

The story goes that in 813 CE a shepherd watching his flocks at night was guided by a bright star (you couldn't make this stuff up but they did!) to find a buried skeleton. The shepherd quickly reported his discovery to the bishop, who didn't take too long to declare that they were the remains of the apostle James and immediately notified the king. A cathedral was quickly built on the spot, which just so happened to provide a very convenient stronghold during the Crusades, for the Christians to fight the Moors.

And so, all these Benedictine pilgrimages would have happily continued along that route forevermore if it wasn't for the fact that around the late 11th century, for reasons best known to themselves, the powers-that-be in Britain decided to change the route for the pilgrims here. They were no longer required to go on pilgrimage to Avallonnais in France because Avalon was going to be found closer to home. They

were going to create Avalon here... and I'm indebted to local artist Yuri Leitch for the following research on Avallonnais and Avalon.

One Benedictine monk from Avallonnais, known as Hugh of Avalon, appears to have been a key player in creating the new Avalon here in Glastonbury. He was no doubt instrumental in the "chance discovery", by Henri de Blois, the abbot of that time, of a sapphire altar in the Lady Chapel. This sapphire altar was said to be a relic which had belonged to the 6th-century St David who, Rhydyfarch tells us, founded the first church of Glastonbury. A gift from the Patriarch of Jerusalem to David, it was declared to be the altar upon which Jesus was sacrificed. That the Gospel stories didn't mention any altar at the Calvary crucifixion, let alone a sapphire one, was no obstacle to Hugh de Avalon's tall story because it was before the Bible had been translated into English and so the pilgrims were none the wiser.

And this was such a wonderful coincidence – you could almost call it the Hand of God! – because, believe it or not, just two years before that, Pope Calixtus II had bestowed papal privilege upon the cathedral built on the site of St David's monastery in Dyfed, Wales, making it an authorised centre of pilgrimage for the western world, with the Pope decreeing: "Two pilgrimages to St David's are equal to one to Rome and three pilgrimages to one to Jerusalem."

He didn't mention that it was also much more convenient because the peasants wouldn't have to take so many days off from toiling the fields of their lords' manors.

Geoffrey of Monmouth's writings about "the renowned Arthur of Avalon" also dovetailed nicely into the new narrative and suspicions weren't raised at all when, in the late 12th century, the Benedictine monks found a stone buried seven feet down near the Lady Chapel at Glastonbury Abbey, inscribed with the words: "Here lies buried the renowned King Arthur, with Guinevere his second wife, in the Isle of Avalon."

A further nine feet down, under the stone, they found the bones of a large man, and the smaller skeleton of a woman. The monks reburied the bones in the grounds of the abbey, where they were a very handy draw for pilgrims until they were moved during the Reformation.

The High History of the Holy Grail was written by an anonymous author said to be at Glastonbury Abbey in the late 13th century and as a

continuation of Chretien De Troyes' unfinished work *Perceval, or the Knight of the Grail*.

Perceval was one of Arthur's knights and the only one, in the story, to find and achieve the Holy Grail – a golden dish – after passing many trials. In other words, it sounds just like the story of a typical calendrical or zodiacal hero, which you read much more about in ***Stories in the Stars*** and ***Stories in the Summerlands***. It's only important at this stage to understand that the meaning of the Holy Grail has been at least misunderstood, or even deliberately misrepresented, as a literal object of great value.

By the mid-13th century – and, again, for reasons best known to themselves – the power elite at Glastonbury changed the narrative again and now the emphasis switched from Arthur's Holy Grail to the one belonging to Joseph of Arimathea.

A Benedictine monk, John of Glastonbury, drew heavily on the much-interpolated and thus distrusted 12th century work of William of Malmsbury, *Antiquities of Glastonbury*, and managed to persuade the common folk, who still couldn't read the Bible, that Joseph was a tin merchant who came to Glastonbury with his nephew, Jesus, before he was crucified.

John of Glastonbury wrote that Joseph came to Glastonbury carrying a sort of cruet which contained the fluids from Jesus's crucified body, with one bottle containing a red liquid or blood, and another containing a clear or white liquid or serum. He doesn't, however, use the word "Grail", which is more likely drawn from the earlier French poem by Robert de Boron called *Joseph d'Arimathie.*

Robert de Boron's poem is about how Joseph of Arimathea collected Jesus' blood in a chalice used at the Last Supper after he'd been taken down from the cross. He then tells us that Joseph was thrown into prison and, apparently, while there, he received a vision of Jesus, who explained to him the mysteries of the Holy Grail.

Robert writes of Joseph's release from prison and of him gathering his in-laws and other followers to travel to Britain, where he established a dynasty of Grail keepers. So, we learn from Robert de Boron that the Holy Grail is part of a Mystery teaching, meaning that it's unlikely to be a literal container. Once a writer from this particular school uses the

word “mysteries”, you know they’re about covering up more than they reveal.

The change in the narrative from Arthur to Joseph being the custodian of the Holy Grail may have been to disempower the Welsh, who various medieval kings always tried to subdue. It was an added plus that Joseph’s purported arrival in Glastonbury would have been hundreds of years before the Roman Church had invented Christianity, which gave Glastonbury Abbey and its extensive lands some sort of autonomy in the region.

You can read much more about the Mystery Rites that were once conducted in Avalon, along with the sacred geometry that has been discovered in Glastonbury Abbey, in ***Stories in the Summerlands***. And if you would like to go deeper into the mythological King Arthur, before he was historicised, and the real meaning of the Holy Grail, you will find that there too, and also in ***Stories in the Stars***.

The Holy of Holies

For our purposes here, I have a completely different interpretation of the meaning of the Mystery initiates’ symbol of the Holy Grail.

In all these stories, it appears as some sort of cup, plate, bottle... some sort of receiving and containing vessel which is open at one end, which means that something can enter and then leave it... like a gate. To me, this is the hallmark of the Divine Feminine and thus the Grail is a metaphor for what I consider to be the Holy of Holies, which is represented by the sacred vulva, as seen in the mandorla (almond-shaped centre) of the Vesica Piscis and also in a lot of ancient rock art. I don’t mean that it was the vulva itself which was considered to be the Holy of Holies – more that this sacred inner sanctum and the divine mysteries it bestows are accessed initially through traversing the vulva gateway and they are the aim and purpose of shamanic sex magic.

As shown in previous chapters, we can get back much further in time than when the Arthurian and Arimathean legends were composed, to find allusions to those kind of portals or “stargates”. But tens of thousands of years before Ishtar and her lapis lazuli gate, archaeologists have found hundreds of so-called “Venus” figurines of the Palaeolithic

period – models of women with huge child-bearing hips and pronounced breasts and vulvas – which many experts agree would have played a part in the shamanic sex rites of the times.

The Venus of Hohle Fels, for example, is an ivory figurine dating to at least 35,000 to 40,000 years ago and was found in a cave in south-western Germany. She has large, projecting breasts, a pronounced vulva and a *labia majora* quite visible between her open legs.

Close to the famous Chauvet caves in France, which are already known for their extraordinarily beautiful and sophisticated paintings, are the rock shelters of Abri Castanet. There, numerous engraved and painted images of female sexual organs, animals and geometric figures have been found and dated to about 37,000 years ago. They are thought to have been the creations of those known as the Aurignacians, named after the area of France which they inhabited.

The Aurignacians were the first of the modern humans and as the archaeological record doesn't show any Darwinian-type evidence for anyone like them until they appeared about 45,000 years ago, they are an example of a species that seemed to come from nowhere – a revolution, not evolution.

Some of the engravings at Abri Castanet show depictions of "the back end of a horse" and very many images of the female vulva.

As discussed elsewhere, the horse is an ancient symbol of female fertility, sovereignty and the land. James B. Harrod PhD, a scholar specialising in prehistoric art, religion and semiotics, has an interesting interpretation of this kind of cave art, in which animals appear with humans. In this case, he is discussing a vulva engraving in association with a bison:

> **Firstly, the vulva is a circle. This means it is a symbolic metaphor and not a literal sign (like pornography is). The best interpretation of the symbol I think is Marija Gimbutas' poetic translation of them as 'seed-vulva-wombs'....**
>
> **Secondly, something enters or leaves the circle. So it is a symbol of simultaneously intercourse (itself literal and metaphorical), conception - a most important motif in shamanic cultures of Siberia and also in Australian**

aboriginal religion, which by the way is also full of vulva-womb engravings and cupules - and childbirthing or birthgiving.

Thirdly, the team observes a zoomorphic figure adjacent to the "seed-vulva-womb" symbol. It is very vague; they suggest a bison head. The two clearly belong together.

So on the concrete everyday level, the symbols are part of a shamanic animal-increase ritual, which by Siberian parallel probably involved the shaman journeying to Upper World and/or Lower World to retrieve the spirit of the Bison, so that bison calves are conceived in the spring.

On the spiritual level, they would pertain to a shamanic and artistic symbolisation of the creative process of conceptualizing and giving birth to art and other creative productions.

It's an interesting viewpoint which could also mean that this cave art in southern France provides the first archaeological evidence for the spiritual connections which we're pretty sure now used to exist between the triumvirate of Fae (spirits), Animals and Man.

Coming into the Neolithic period, we find more evidence for our early ancestors practising sacred sex rites at Avebury circle in Wiltshire, England. Avebury has a well-known Vulva Stone in the southern inner circle, named as such for obvious reasons. There was also a phallic-shaped stone, at one time, known as "the Obelisk", and it was central to this same southern inner circle.

The Obelisk survived long enough for the 18th century antiquarian William Stukeley to record it thus: "The central Obelisk of this temple is of circular form at base, of a vast bulk, 21 feet long and 8 feet 9 inches in diameter; when standing, higher than the rest".

It has been calculated that the long, narrow shadow from the Obelisk would have penetrated the centre of the Vulva Stone during the Celtic festival of fertility and sexuality, Beltane, around May Day. A group of us were there one Beltane and as I sat against the concrete post

which now marks where the Obelisk once stood, I realised that the concrete post was buzzing. I could feel it through my jacket.

On top of Glastonbury Tor, in Somerset, there's an even older formation which shows how the Earth mirrors the sacred sex rites in Her fertility dance across the landscape. Dowsers Paul Broadhurst and Hamish Miller found that the "phallus" of the Michael leyline penetrates the "chalice" of the female Mary line and they show this in their book *The Sun and the Serpent*.

The Land of Milk and Honey

So, if the Holy Grail is a metaphor for what's found through the vulva gateway to the divine or wholly communion with the gods or spirits, then I think we've found it.

In Part II, I'll be teaching how to raise your energies through the sex act in a certain way known as the Dance of the Two Serpents. When the two serpents of energies reach the cup-shaped hypothalamus, in the head, they secrete the red and white fluids (of Joseph's cruet), which drip on to the pineal gland at its base. These red and white drops charge the pineal gland magnetically... thus giving you entry into the domain of the spirits.

From here, if the conditions are right, the woman may be able to open what the ancient Egyptians called her Magnetic Floor and the couple experience a sweet ecstasy otherwise unachievable by any other means on this Earth. This is because all their magnetic fields are activated and the Ka body is fed with its honeyed nourishment.

This sweetness can sometimes be tasted at the back of the throat. It was known as "amrit" in the Indian Vedas and the Egyptians called it the Spring Waters. The Greeks called it the "ambrosia of the gods". The Hebrews called it the Land of Milk and Honey and the Living Waters. Sometimes, when you are tasting the Living Waters, you can see light in your head, and following this light leads to even more divine and ecstatic experiences.

I'll be showing you how to do all that in more detail in Part II. But I want to conclude Part I by sharing with you, in the next two chapters, the evidence found for the importance of the role of women in shamanic sexual healing and sex magic in earlier times.

CHAPTER 9

The Return of Venus and the Divine Feminine

The solstice of December 2012 marked a turning point for the ancient Mayans and this they reflected in their Long Count calendar, which “ended” with the “birth of a New Sun”. I hope now that we are safely beyond that date, anyone worrying that the Sun might “go out” is now feeling a little more relaxed. So, let’s explore further what the Mayans actually meant by “a new Sun” and how this one is part of the new cosmological cycle which heralds the dawn of the Divine Feminine.

Another very important astronomical event which took place that year was the return of the planet Venus on June 5th and 6th, and it was no coincidence that the magicians in the court of Queen Elizabeth arranged for her to make her triumphal Jubilee procession down London’s River Thames on that very day.

So, it’s important for us to understand what’s meant by the return of the Divine Feminine, in the context of the teachings in this book. In my opinion, Her return is vital in order to rescue the Lost Boys that many of our dear men have become, who seem to have either given up on sex altogether, turned gay or are on a permanent stag night, none of which is conducive to the good of mankind or the furtherance of the human race. I think that it’s going to be up to the women – because it was always up to the women and nothing has changed – to steer and train the men in these sexual mysteries, so that they can reclaim their Sacred Masculine and stand again as the empowered warriors and hunters that they really are.

So, back to the Mayan calendar.

In the same way that the yearly winter solstice marks the beginning of the return of the Sun from its furthest position from the Earth, the end of the Mayan calendrical cycle signalled the end of a much larger astronomical cycle of the Sun and the beginning of a new one.

In this 5,125-year cycle, the Sun is now beginning to make its return from where it has aligned itself with the Grand Cross at the heart of the Dark (feminine) Rift of the Milky Way or, in mythological terms, the darkness from where the seeds of creation germinate. The Sun has moved into that position over the past 40-odd years, so we're talking about a much larger timeframe window than just three days, as you would expect for a cycle 5,000 times bigger than a mere annual one. We are now on the other side of halfway point and the Sun is about to "return", or, in other words, continue on its cycle.

However, this time, I don't think there will be any new solar heroes like Apollo or Arthur but a heroine, like Inanna or Ishtar, who predate in our mythological literature all death-rebirth deities in their journeys, and returns, from the Underworld. I believe that this new astronomical aeon signals the return of the Divine Feminine and that Her influence is returning as part of a sort of yin-yang exchange of male and female energies... a continual and eternal dance which shows up on Earth in the archaeological record and also in the ancient myths and iconography.

So, I want to share with you some research I've amassed on the ups and downs of the influence of the Divine Feminine here on Earth.

Archaeological evidence

Archaeologists and anthropologists, such as Marija Gimbutas, point to a time about 5,000 years ago when the existing matrilineal structure of society slowly gave way to a more patriarchal set-up, and that's what we've had ever since.

We find evidence of these matriarchal societies in the proliferation of "Venuses" mentioned in the previous chapter – clay figurines of voluptuous women with pronounced sexual features – and also in the artwork of these ancient times, which shows far more interest in the female figure than the male one.

Remnants of the last known of these matriarchal structures can be found in Crete, the ruins of which were discovered by the Mycenaeans. Their records show that they were amazed by the sight of millions of nautilus spiral shells packed into the crevices of the mountains, honouring the vulva of the Divine Feminine. They went on to celebrate the labia-like labyrinthine spiral shells with their Kingship rites myth about the slaying of Minotaur in the centre of the labyrinth.

Nautilus shells have been found in ritual settings going back as far as the Neanderthals.

Sacred geometry evidence

The vulva is found symbolically in the sacred geometry of ancient temples, and even Christian churches, by the vesica piscis, which is the vulva shape at the heart of the Flower of Life. The Flower of Life is developed from the Seed of Life, which is symbolically found in the Dark Rift of the Milky Way. This is why you see so many medieval vulva-shaped arches surrounded by a painting of the Milky Way, or if not an actual painting, then represented symbolically by a sort of dog-toothed, zig-zag pattern.

The sign of Ishtar/Venus/Mary in Christian architecture is the five-petalled rose, because this is the shape that She (as Venus) traces in the skies in relationship with the Earth. She is also the only planet that has a phi (Golden Mean) relationship with the Earth, and the word “phi” is at the root of the Greek “phil”, meaning “love”. And we also find the numbers 5 and 8 from the Fibonacci sequence, which is based on phi, and as seen in much ancient sacred art and sculptures, and often in a flower arrangement of 5 inner petals and 8 outer petals.

She was also known in Roman times as the Rose of Venus. To the French Normans, She was represented by the cinquefoil (which means “five-petalled”) and in this form, She is found throughout so much Christian symbolism of the Middle Ages, often affixed to the tops of Gothic arches. The rose in Gothic architecture is also a secret symbol of the feminine principle, one of a multitude of Hermetic symbols found in these churches.

The "Flower of Life" can be found at the source of all major religions and cultures of the world. It contains the patterns of creation as they eternally emerge from the "Great Void".

To the ancients who recognised these patterns in Nature and encoded them into their sacred art and ritual architecture, everything is made from the Creatrix's initial thought or word, otherwise known as the primordial vibration, or "Aum".

According to this geometrical system, it begins with the creation of the Seed of Life, the word or primordial vibration, and then the same vortex's motion continues, creating the next structure known as the Egg of Life.

The Egg of Life structure forms the basis for music, as the distances between the spheres is identical to the distances between the tones and the half-tones in music. It also mimics the cellular structure of the third embryonic division (the first cell divides into two cells, then to four cells, then to eight). Thus, this same structure, as it is further developed, creates the human body and all of the energy systems. If we continue creating more and more spheres, we will end up with the structure called the Flower of Life.

In other words, all life eternally emanates from beyond and through the central almond-shaped centre of the Flower of Life known as the vesica piscis, representing in humans the vulva of the female, aka the Divine Feminine.

Ancient Rock Art Evidence

We've already looked at illustrations of vulva art, going back to about 40,000-plus years ago, in the previous chapter.

But there are other exemplars of this art form, particularly in Scandinavia, where we can also see the vesica in their depictions of twin-headed serpent-prowed and helmed boats which, in the opinion of some shamanic archaeologists and other researchers, are multi-dimensional and metaphorical symbols as well as actual boats.

As discussed before, everything the ancients created in material reality had multi-dimensional meaning, because they lived across the

three worlds of the shaman, instead of just the one remaining to us today.

The twin-headed serpent boat (aka the spirit boat) of the shaman traversed the dimensions, in metaphorical terms, via the Dark Rift of Her vulva and womb where the seeds of life germinate.

Mythological Evidence

We can also trace the evolvement from matriarchy to patriarchy in mythology. Death-rebirth deities in recent millennia have been male - Jesus, Osiris, Odin, Mithras, Dionysus, etc, with the roles of Mary the Virgin and Mary Magdalene very much downplayed. But before that, we find Inanna, Ishtar and Persephone, all females, who play the role of the mythological heroines who descend into the Underworld before being resurrected.

I believe we need to create a new mythology, now, to support this return of the Divine Feminine but I expect that will unfold itself too in the upcoming decades and centuries of this new cycle. This will be the work of future generations. They will develop their own mythological heroines and heroes.

But the seed has now germinated in the Dark Rift womb of the Milky Mother and we await the Spring of Her flowering in awe and with gratitude.

CHAPTER 10

The Teachings of the Mystery Groves

At least as far back as 5,000 years ago, it seems there were always women shamans or priestesses who represented the godhead or goddess in the sacred sex rites of the Divine Marriage, while the king or priest represented the human. This, it seems, was something humans felt was necessary to do until relatively recently.

The latest evidence we can find for this kind of practice is in the teachings of the Mystery Groves – which were a great flowering of Gnostic knowledge and spiritual initiation held, quite probably, all over the world in the Neolithic period. The Mysteries held at Eleusis in Greece were the last to survive and it's from them that we've gleaned the most information about what actually went on.

The passion plays of these rites were centred on the mythological goddess Demeter, who wanders the Earth in grief after her daughter, Persephone, is abducted and carried into the Underworld. The sexual seed was represented by wheat and at the culmination of the rituals the *hierodule* would make love with the high priest, or hierophant.

Because of the focus on the wheat in the dramatic performances, and the land being barren until Persephone re-emerges in the Spring, some commentators believe that the purpose of sex and fertility rites is to placate the gods to get a good harvest and increased yields of cattle. They fail to realise that fertility rites existed long before the agricultural period, perhaps even going back to the Aurignacian period, 45,000 years ago, as I showed in the previous chapter, and so there was a much more profound purpose behind them other than merely material abundance on the Earthly plane.

However, by the last few centuries of the period before Jesus was supposed to have lived, that may have been how the sacred Mysteries

were viewed by the masses, who were never given the proper initiation and so didn't understand the purpose of the rites. They attended a sort of Mysteries Lite, the Lesser Mysteries, which were held on the Spring Equinox each year, while the Greater Mysteries, at which spiritual initiation took place, was on the Autumn Equinox – and only for a select few.

The Lesser Mysteries for the masses would end with a water baptism, or water initiation. The Greater Mysteries climaxed with a fire initiation.

At the Lesser Mysteries, the teachings would be given in the form of allegorical stories – in other words, the true meanings were hidden. All of this was to prepare those who were ready for the Mysteries event proper, the Greater Mysteries, where the inner meanings of the stories would be revealed and the fire initiation would take place.

In other words, it was only at the Greater Mysteries on the Autumn Equinox that the initiates were shown these plays were allegories which had a dual purpose as both a spiritual and an astronomical/astrological teaching.

But the students of the Greater Mysteries were also under pain of death to never reveal anything of what they had been taught or seen.

According to Lewis Spence, in *The Mysteries of Egypt*:

> **... the whole purpose of the Mysteries was to attain fellowship or unity with the Divine here and hereafter. This is not achieved by mere doctrine, but by the exercise of the Higher Magic. The outward form of this Magic was expressed by ritual, in actual allegory. It was emblematic, symbolical, for the good reason that in emblem and symbolism and dramatic rite reside the only available human means for outwardly expressing the inward desire for at-one-ment with deity.**
>
> **... these are after all merely the enacted impulses of the inward thought and belief. The ancient men who established these rites were well aware that a striking and dramatic rehearsal of the process of achieving unity, a material and symbolic representation of what is actually a psychical**

> **process, could not but assist it by bringing the mental and bodily parts of man into magical and rhythmic response with this psychic part and thus with the upward movement as whole.**

What Lewis Spence is describing are the dramas staged at the Lesser Mysteries and to help people remember the names and qualities of all the various spirits or gods who were portrayed in the plays, their images were moulded into models or statues and their likenesses painted on to pottery.

One of these plays featured a sun god who died and then rose again from the dead three days later, just as the Sun "died", or reached the nadir of its course on its yearly cycle, during the winter solstice and then began its journey north again three days later.

But because only those few who were deemed ready were chosen from the crowds at the Lesser Mysteries for the rigours of the spiritual tests and trials of the Greater Mysteries, many left the Lesser Mysteries thinking that they'd received the full teachings and that there had been a real person who died and rose again three days later.

When we look at what initiates have managed to say about the Greater rites, while still keeping their heads, it's clear that the Lesser rites teachings were allegories and metaphors for a much deeper spiritual teaching, which led to an initiation.

Cicero said of the Mystery rites that they not only taught man how to live but also how to die.

Plutarch wrote about his initiation:

> **When a man dies he is like those who are initiated into the Mysteries. Our whole life is a journey by torturous ways without outlet. At the moment of quitting it come terrors, shuddering fear, amazement. Then a light that moves to meet you, pure meadows that receive you, songs and dances and holy apparitions.**

Apuleius wrote in *The Golden Ass*:

> **I approached the confines of Death, and, having trodden on the threshold of Proserpina, returned, having been carried through all the elements, to the depths of midnight, I saw the sun glittering with a splendid light, together with the infernal and supernal gods, and to these divinities approaching, I paid the tribute of devout adoration.**

Today, commentators and historians try to explain away these contemporary testimonies of seeing spirits and otherworldly visions as mere hallucination, perhaps brought on by fasting or psychotropic herbs. This is because we are all victims of the destruction of these Mystery Groves and their teachings and initiations, in that we're no longer taught the inner and deeper meaning of the metaphors found in myths and the ways to the worlds of the spirits have thus been blocked to us.

The Christian Church only gives the water initiation to the masses, in the form of the baptism, as if they were attendees of the Lesser Mysteries; if the Church does ever give a fire initiation, the rank and file of this religion never get to hear about it. Shreds of what once was practised are visible in the New Testament, though, if you know what to look for.

In Luke 3:16, we find John the Baptist talking about the water and fire initiation.

> **I indeed baptise you with water; but one mightier than I cometh, the latchet of whose shoes I am not worthy to unloose: he shall baptise you with the Holy Ghost and with fire.**

There's also the anecdote about Saul/Paul of Tarsus being hit by a blaze of the Holy Ghost's fire and falling off his horse. Then there's the story in Acts of the Apostles about the disciples all being gathered in the Upper Room, and the fire of the Holy Ghost descending upon them.

> **And suddenly there came a sound from heaven as of a rushing mighty wind, and it filled all the house where they**

were sitting. And there appeared unto them cloven tongues like as of fire, and it sat upon each of them. (Acts 2:2-3)

It's difficult to know exactly when or why the sacred sex rites fell out of favour but I would imagine it was around the same time the Roman Christian soldiers were trashing the Mystery Groves across the Mediterranean and north Africa, and burning down the libraries.

These offences were committed on the orders of the Roman Emperor Theodosius in the 4th century, in a last-ditch effort to rout out the "pagans". Presumably, he wanted to better establish the rule of the Roman Christian Church and encourage the ignorance of how to "die" and thus create more fear of death, which is much more useful for controlling the masses.

In this 2nd century CE Hermetic treatise, called *The Asclepius* (Chapter 21) or *The Perfect Discourse,* it seems that the Mysteries may already have been degenerating because it is not clear whether the writer is referring to sacred sex or just the bog-standard variety.

One should explain how great is the force and compulsion of this mystery, were it not that each individual, if he examines himself, already knows it from his inmost feelings. For if you take note of that final moment to which we come after constant rubbing, when each of the two natures pours its issue into the other and one hungrily snatches love from the other and buries it deeper, finally at that moment from the common coupling the female gains the potency of the male and the male gains the potency of the female.

Therefore, the act of this mystery, so sweet and vital, is done in secret so that the divinity that arises in both natures from the sexual coupling should not be forced to feel the shame that would come from the laughter of the ignorant if it happened in public or, much worse, if it were open to the sight of irreverent people. Moreover, these are holy mysteries…

I’m not sure if the writer was alluding to the true mysteries of the sacred sex rites, which I’ll be teaching about in Part II. It seems that he may be equating “mysterious” with “behind closed doors”. If privacy is the only requirement for a quick bunk-up on a Saturday night to become a sacred sex rite, then every married couple in the world would be divinely realised. However, to experience the true mystery involves quite a lot more than “constant rubbing” of privates in private, divinely pleasurable though that may be for some.

For the adept, the sacred act itself is akin to yogic practice in that it is controlled, measured and disciplined in its approach, and it could also be termed shamanic in that the spirits (or gods) are very much present, as Apuleius found on the threshold of Proserpina. But more importantly, its purpose was and is not so much to create life on Earth (baby bodies) but life ever after (Ba bodies).

The Woman at the Well

There is evidence in some of the Nag Hammadi documents that the Gnostic Christians had retained some of intrinsic nature of the Mystery teachings. If you haven’t heard about them before, these 13 papyrus codices turned Christian thinking on its head when they were discovered in 1945, after being buried in a jar at a place called Nag Hammadi in Egypt. They were dated to the second century – just 200 years after Jesus was supposed to have lived.

I’ve already mentioned the Nag Hammadi *Gospel of Philip* and *The Exegesis on the Soul*... but there are others such as the Gospel of Mary, the Gospel of Thomas and the Sophia of Jesus Christ, which show that whoever composed these texts understood the Jesus story to be allegorical and not literal.

The Nag Hammadi documents were probably buried to avoid a purge which would have been instigated after one of the earliest Church Fathers, Bishop Irenaeus, decreed that there should only be four gospels, which he likely heavily edited anyway, and these have come down to us as Matthew, Mark, Luke and John. It would also explain why the four gospels often contradict each other, if they started off life as the subjective inner experiences, in trance, of different Gnostic practitioners.

Ironically, we have the most evidence of what the Gnostic Christians believed from Irenaeus's attack on them, in his most famous book, *Against Heresies*. His writings are among the first where we start to find a developing doctrine of the primacy of the Roman see and the literalisation of the Jesus Mysteries.

But there is so much in both the Old and New Testament which, if you have the eyes to see, appear as remnants from these Gnostic teachings and seem to be close to the Mysteries in their nature.

The story of the woman at the well fascinates all those looking for historical evidence of Mary Magdalene. To me, it reads like an allegory for sacred sex magic. The Living Waters, or Spring Waters, is what the ancient Egyptians called the nectars that are released during shamanic sex acts. By drinking these, one can transcend into the spirit form and meet a god or goddess who is also in spirit form and reach everlasting life.

Here's the story again, in John's gospel, Chapter 4.

> **4:1 When therefore the Lord knew how the Pharisees had heard that Jesus made and baptised more disciples than John,**
> **4:2 (Though Jesus himself baptised not, but his disciples,)**
> **4:3 He left Judaea, and departed again into Galilee.**
> **4:4 And he must needs go through Samaria.**
> **4:5 Then cometh he to a city of Samaria, which is called Sychar, near to the parcel of ground that Jacob gave to his son Joseph.**
> **4:6 Now Jacob's well was there. Jesus therefore, being wearied with his journey, sat thus on the well: and it was about the sixth hour.**
> **4:7 There cometh a woman of Samaria to draw water: Jesus saith unto her, Give me to drink.**
> **4:8 (For his disciples were gone away unto the city to buy meat.)**
> **4:9 Then saith the woman of Samaria unto him, How is it that thou, being a Jew, askest drink of me, which am a woman of Samaria? for the Jews have no dealings with the Samaritans.**

4:10 Jesus answered and said unto her, If thou knewest the gift of God, and who it is that saith to thee, Give me to drink; thou wouldest have asked of him, and he would have given thee living water.
4:11 The woman saith unto him, Sir, thou hast nothing to draw with, and the well is deep: from whence then hast thou that living water?
4:12 Art thou greater than our father Jacob, which gave us the well, and drank thereof himself, and his children, and his cattle?
4:13 Jesus answered and said unto her, Whosoever drinketh of this water shall thirst again:
4:14 But whosoever drinketh of the water that I shall give him shall never thirst; but the water that I shall give him shall be in him a well of water springing up into everlasting life.
4:15 The woman saith unto him, Sir, give me this water, that I thirst not, neither come hither to draw.
4:16 Jesus saith unto her, Go, call thy husband, and come hither.
4:17 The woman answered and said, I have no husband. Jesus said unto her, Thou hast well said, I have no husband:
4:18 For thou hast had five husbands; and he whom thou now hast is not thy husband: in that saidst thou truly.
4:19 The woman saith unto him, Sir, I perceive that thou art a prophet.
4:20 Our fathers worshipped in this mountain; and ye say, that in Jerusalem is the place where men ought to worship.
4:21 Jesus saith unto her, Woman, believe me, the hour cometh, when ye shall neither in this mountain, nor yet at Jerusalem, worship the Father.
4:22 Ye worship ye know not what: we know what we worship: for salvation is of the Jews.
4:23 But the hour cometh, and now is, when the true worshippers shall worship the Father in spirit and in truth: for the Father seeketh such to worship him.

4:24 God is a Spirit: and they that worship him must worship him in spirit and in truth.

To me, it couldn't be clearer – this god is a spirit and therefore can only be worshipped in spirit form, and in truth. He who drinks of these real living waters will have everlasting life. Jesus also asked her to fetch her husband. I wonder if he was going to give them the Mystery initiation into shamanic sex magic?

Anyone reading that story with a clear head must be asking: what are these living waters, how I can drink them and how can I worship spirit while in the spirit to achieve everlasting life?

Obviously, as the character Jesus was made to say, we can't find this god on a mountain, nor even by building a new temple in Jerusalem. So where is this place, where this god is spirit and where we become spirit to meet him, and where the Living Waters flow like a waterfall which brings everlasting life?

In Part II, you will find the answers to all these questions.

PART II

The Practice of Shamanic Sex

CHAPTER 11

Basic Guidelines

In this chapter, before we start, I need to lay out some guidelines. This work is not for everyone but if it is for you, you will need some preparatory guidance and so please bear with me.

As you will have realised by now, the magic of shamanic sexual healing comes from its inter-dimensional nature – in other words, you will need to know how to "journey" in trance into the other dimensions and meet with the entities there, known as "spirit guides". As Jesus said to the Woman at the Well: "God is a Spirit: and they that worship him must worship him in spirit and in truth." The truth bit is practical and we'll come on to that shortly.

There are some guidelines I'd like to share, to make this kind of journeying safer and more productive for you, as a shaman. However, if you're not a shaman, you will be interested in the following, because I'm going to explain more about what shamanism is and then, if you feel it is for you, you will be able to find a shaman to train near where you live.

What is a shaman?

The shaman is someone who crosses into other dimensions while in a trance state. This is what's known as the shamanic journey. It is not a physical journey. The shaman's physical body itself does not go on a journey. If you were watching a shaman journeying into another dimension, all you would see is his or her body prone on the floor, looking like someone who's asleep — except for the occasional twitch when the power surges.

The trance state is also known to scientists as the theta state. They have found that when a person is exposed to a certain drum rhythm

(between four and seven beats per second), their brain will enter into this theta state. This is why shamans use drums and the beating of the drum is the usual, classical way that a shaman enters a trance – although there are many other ways, including the ingestion of psychotropic herbs.

The word “shaman” comes from Siberia but thousands of years ago there were shamanic practises of one kind or another all over the world, in every populated country. And so, the shaman and shamanism were known by many different names. It might be useful to know a few of them, so that if the word comes up in the context of a different culture, you’ll know what they’re talking about:

Andean (Quecha) shaman — P’ago
Arab (pre-Muslim) — Baksylvk
Australian shamanism — Wulla-mullung
Australian spirit — Budian
Bedouin form of shamanism — Fugara
Celtic shaman – Druid
Chinese shaman —Tang-ki
Hawaiian form of shamanism — Huna Kane
Indian Vedic shaman — Rishi
Indonesian shaman — Dukun
Inuit shaman — Angakok
Jewish shaman — Baal Shem (in Hebrew, it means “Master of the Name”)
Korean female shaman — Mondang
Korean shamanic initiation — Nae-Rim-Kut
Lakota spirits — Wakan Tanka
Meso American shaman — Nagual
Nigerian shaman — Babalawo
Norse female shaman —Voelva/Volva/Vala/Seidhkona
Peruvian shaman — Sheripiari
Siberian shaman – Shaman
Tibetan shaman — Pa’wo
Tibetan shamanism — Bonpo
Turkish shaman — Sahir-þairl
Ukrainian female shaman — Znakharka

Voodoo female shaman — Mambo
West African spirits — Kontomblé

Guide to shamanic journeying

There are certain protocols that were agreed between our earliest ancestors and their spirit guides for humans to be able to journey safely and productively into their worlds and out again. I'll be explaining the most important ones here.

Primarily, initiation is vital. While it is true that it is possible to get into the trance state without initiation from a shaman, it is quite dangerous because you could end up on the astral planes.

The astral planes have been created by man's thoughts – all man ever thought, feared, desired and dreamed exists on these astral planes. And many of the entities that crowd the astral planes are controlled and channelled by certain secret societies to create fear in man, upon which they feed. There is also currently a huge war being waged there and you wouldn't want to get caught up in that.

The shamanic initiation bypasses the astral planes for the higher dimensions, which are created by the more benevolent and altruistic entities who have the best interests of man and his or her spiritual evolution at heart.

In these agreed protocols between our ancestors and the spirits, the shaman acts as a bridge into these other, more benevolent dimensions, which the initiation will carry you over.

Understanding the spirits

It's equally important, once you get there, to know how to communicate with the spirits you find there. They rarely speak literally – although they can do, sometimes. They mainly communicate in a form of picture language, which we call metaphor. They will use metaphors which speak to your experience and, in this way, you will build up your own meta-language communication with your spirit guides.

You will also learn the best way to ask them questions. Because they are all-knowing, it's best not to limit their answers by asking closed questions. A closed question is one which requires either a yes or no answer. One way of asking an open question about a certain subject is: "What can you tell me about [xxxx]?"

Please also remember that these spirits exist in a state of timelessness, so asking them time-related questions doesn't usually reap accurate results. Not only that but their view of our future here in a dimension governed by Time is not set in stone; we really do co-create our own reality and so the only people who are successful in prophesying, say, World War III are those who are about to perpetrate it.

Contraindications

I am legally obliged to recommend that you consult your doctor or physician before undertaking any course of shamanic healing, including sexual healing. I also do not recommend that you take any kind of psychotropic herbs or fungi to achieve the shamanic state unless under the guidance of an expert in a country where it's not illegal to take it.

These particular techniques will cause energies to flow around your body and especially into your head, and so if you've had any head injuries or have suffered a stroke, I recommend that you talk to your doctor before undertaking this training.

If you suffer from epilepsy, again, please check with your doctor before beginning these exercises. If you suffer from manic depression, you shouldn't do these exercises, especially while in the manic phase.

You may occasionally find that you get a headache at first, while practising these techniques, but it usually subsides fairly quickly if you stop and rest. It's just a question of getting used to new energies swirling around your body and parts of your body getting hot. I usually find it quite pleasurable and so, hopefully, you will too.

CHAPTER 12

The Metaphysics of Sex Magic

Before explaining the techniques, we need to first understand something about metaphysical anatomy and the rules it follows. That way, when the energies start flowing, we'll have a cognitive construct to contain them and a way of enhancing and directing their flows.

The metaphysical anatomy works by sound resonance or vibration and it is made up of the auric field, known to the ancient Egyptians as the Ka body. My understanding is that if we have used our time, in this lifetime, to strengthen and revitalise our Ka bodies, we will create a useful container or body sheath which will last for many hundreds of years after our deaths.

Of course, you don't see people walking around on this Earth with bodies that are hundreds of years old. The Ka bodies don't exist here but in the spiritual dimensions to which shamans journey.

Some of the spirits the shaman meets have been in human bodies and have evolved into that domain through their Ka bodies. Others, though, are spirits who have never lived in a human body on Earth.

When the spirits that exist in Ka bodies have completed their evolution in that form, they transform into a Ba body and in that way achieve final liberation.

It's my understanding that those taught by the spirits to strengthen their Ka bodies are already singled out for service to humanity as a guiding spirit after this human lifetime, to help others along and up the spiral into immortality. And it's because you cannot just exist in pure spirit form to do this that you need a Ka body.

The Ka body acts as a vehicle as well as a costume so that humans can see the spirit when they're in the shamanic state.

Not much work has been done on auras or Ka bodies outside of the alternative health field. And while those with the ability to see it can also detect colour changes that denote certain diseases may be present in that person, few really understand the significance of the Ka body and how it can become a vehicle for the person after death.

So, to go back to this statement from Jesus to the Samaritan woman at the well: “God is a Spirit: and they that worship him must worship him in spirit and in truth.”

What is meant by “in truth”, in this context? To understand, we need to discuss a fundamental plank of the Ka’s scaffolding.

The Hara Line

The purpose of these shamanic sex practices is not just to have great sex… although you do get that too! In fact, if the Heavens, the Underworlds and the Middle Worlds are not all moving for you, you’re probably doing it wrong.

But as mentioned before, in order to bring magic or shamanic healing into our sexual practices, we need to attract the sort of spirits who our ancestors have immortalised in myths like Mercury, Hermes, Eros, Cupid and so on.

We do this by setting up a resonance which vibrates Hesiod’s Truth, Beauty and Goodness, because this is like food to them and once you get it going, they will come running – trust me. How this is achieved initially is by keeping the Hara line straight.

Figure 1 (below) shows a sketch of a man’s Hara line, which stretches from our crown right up to our source in the “heavens” and also right down into the Earth, connecting us to our Lower World source.

The Hara line cannot be seen by dissecting the human body because it is a sound, a vibration or a frequency that keeps us in our human bodies and it is intimately connected to our integrity or ability to live in truth and also to communicate with the spirits of the Above and the Below.

Another way of imagining the Hara line is as a piece of string stretched between two cans.... many of us would play with these contraptions when we were children, long before the invention of

mobile phones. By keeping the string between the two cans absolutely straight and taut, you can communicate because you can hear each other's voices.

So, with the Hara line... we need to keep it straight and taut if we want to be in communication with the spirits.

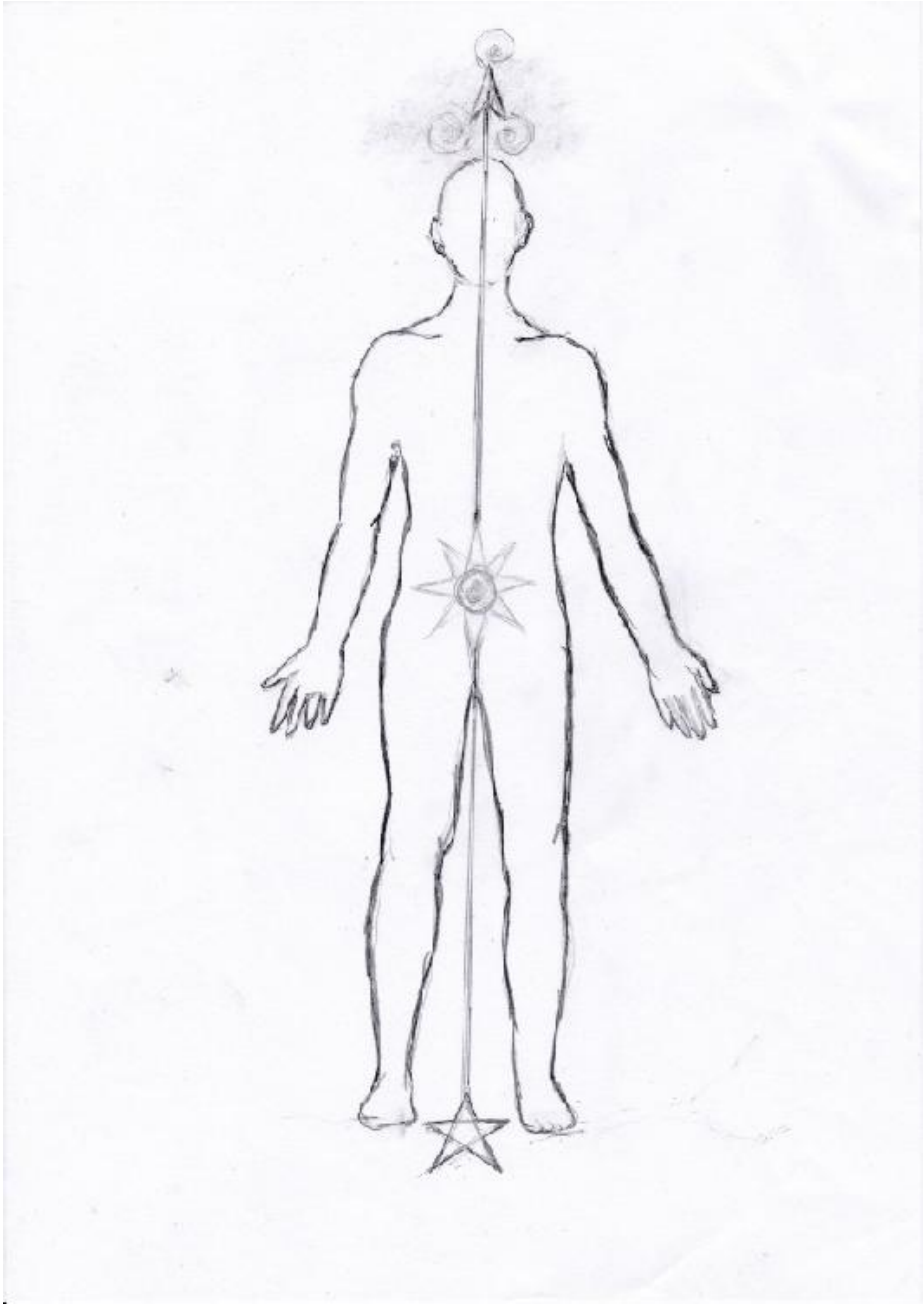

Figure 1: The Hara Line

The renown American psychic Barbara Brennan says in her book *Light Emerging:*

> **The Hara line exists on a dimension deeper than the auric field [Ka body]. It exists on the level of intentionality. It is an area of power within the physical body that contains the tan tien. It is the one [musical] note [or vibration] with which you have drawn up your physical body from your mother, the Earth. It is this one note that holds your body in physical manifestation. Without the one note, you would not have a body. When you change this one note, your entire body will change. Your body is a gelatinous form held together by this one note [or vibration]. This note is the sound that the centre of the Earth makes.**

As you can see from Figure 1 above, the man's Hara line is straight but he is not being strictly honest with himself about his feelings. Because of this, there is a blockage forming around the area just above his heart chakra (I'll come on to chakras next).

In Figure 2, we can see how that blockage has caused the Hara line, over time, to bend.

It's a bit like how we describe what it feels like when we're not being true to ourselves. We often say, "I feel all bent out of shape" and perhaps it's because we instinctively know that is what's happening to our Hara line. We can sometimes get so bent out of shape, in so many different ways, that our Hara line becomes like a zig-zag of

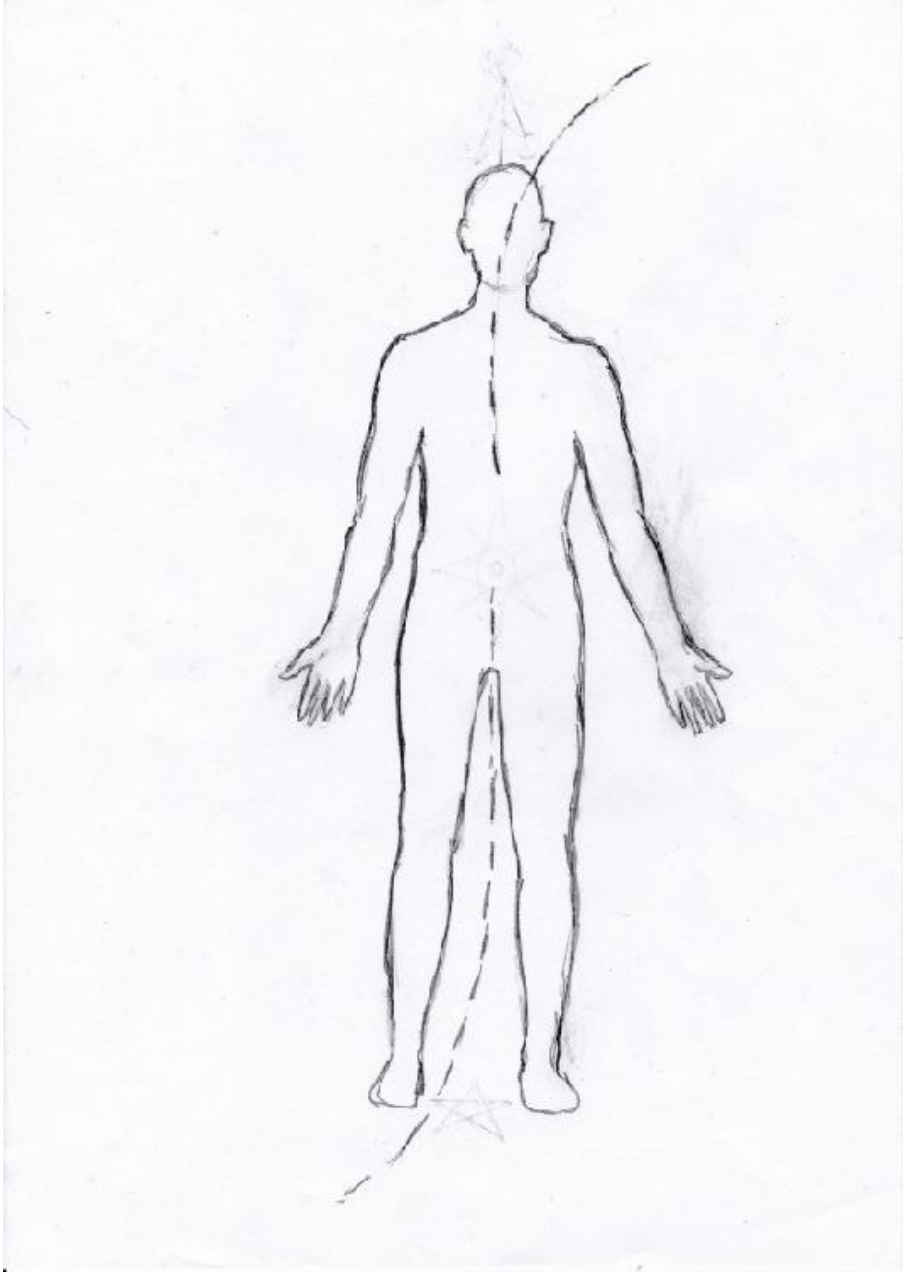

Figure 2: Blockage in the Hara Lin

forked lightning running through the body. Obviously, this is detrimental to our inbuilt natural capacity for inter-dimensional communications and it also means that our power cannot flow, and it starts to sap away into useless fears and worries.

In order to keep the Hara line straight and direct and true, we have to be straight and direct and true in how we translate our thoughts and

feelings into words and actions. We have to be honest and the first step to being honest is being honest with ourselves. It’s all about living in truth and authenticity. It’s not just a “nice to have”... it’s vital if you want to be in contact with these all-benevolent spirits.

Etheric Energy Centres – Chakras

There are seven major etheric energy centres or chakras (and 21 minor ones) that each individual has running down the body through the Hara line. They provide an interface between the physical human body and the etheric Ka body.

Chakras are often depicted as wheels because they appear to whirl when they are in a healthy state. But when a chakra is blocked, or not operating properly, the wheel goes off balance and it has an adverse effect on the Ka body. It’s also not good for your magnetic force for your wheels to be off-balance. You need them to spin to attract friends and loved ones into your life, but they will only spin if you are true to yourself.

You can see in the following diagram (Figure 3) that the Ka body is divided into seven layers and each one is linked with a specific chakra and area of health.

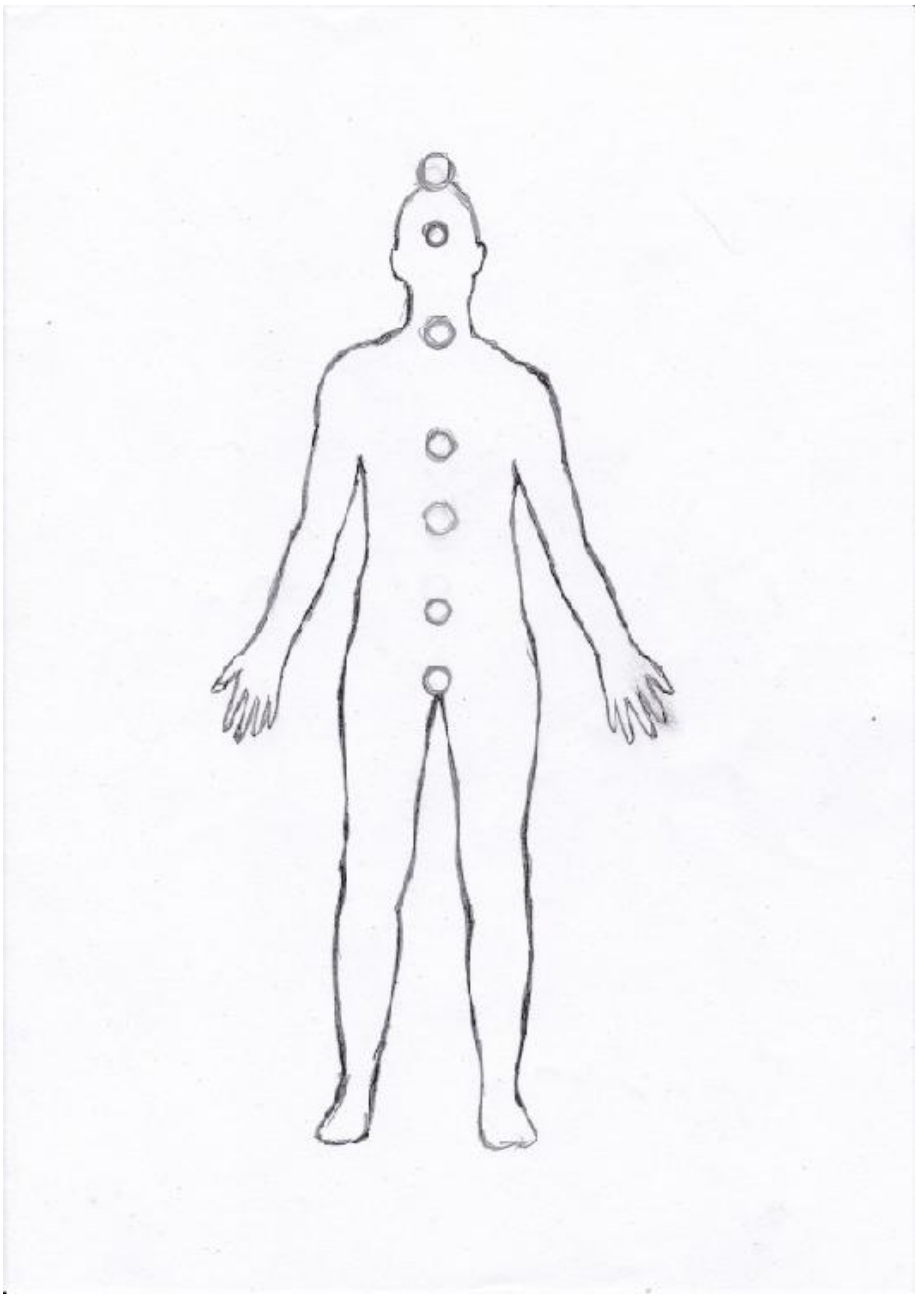

Figure 3: The Seven Chakras

For the sex magic, we need not concern ourselves so much with these different health areas but it's useful for holistic healers.

Figure 4 shows how the Ka bodies of a couple in love merge and from this, we can see where the St Valentine's heart symbol comes from.

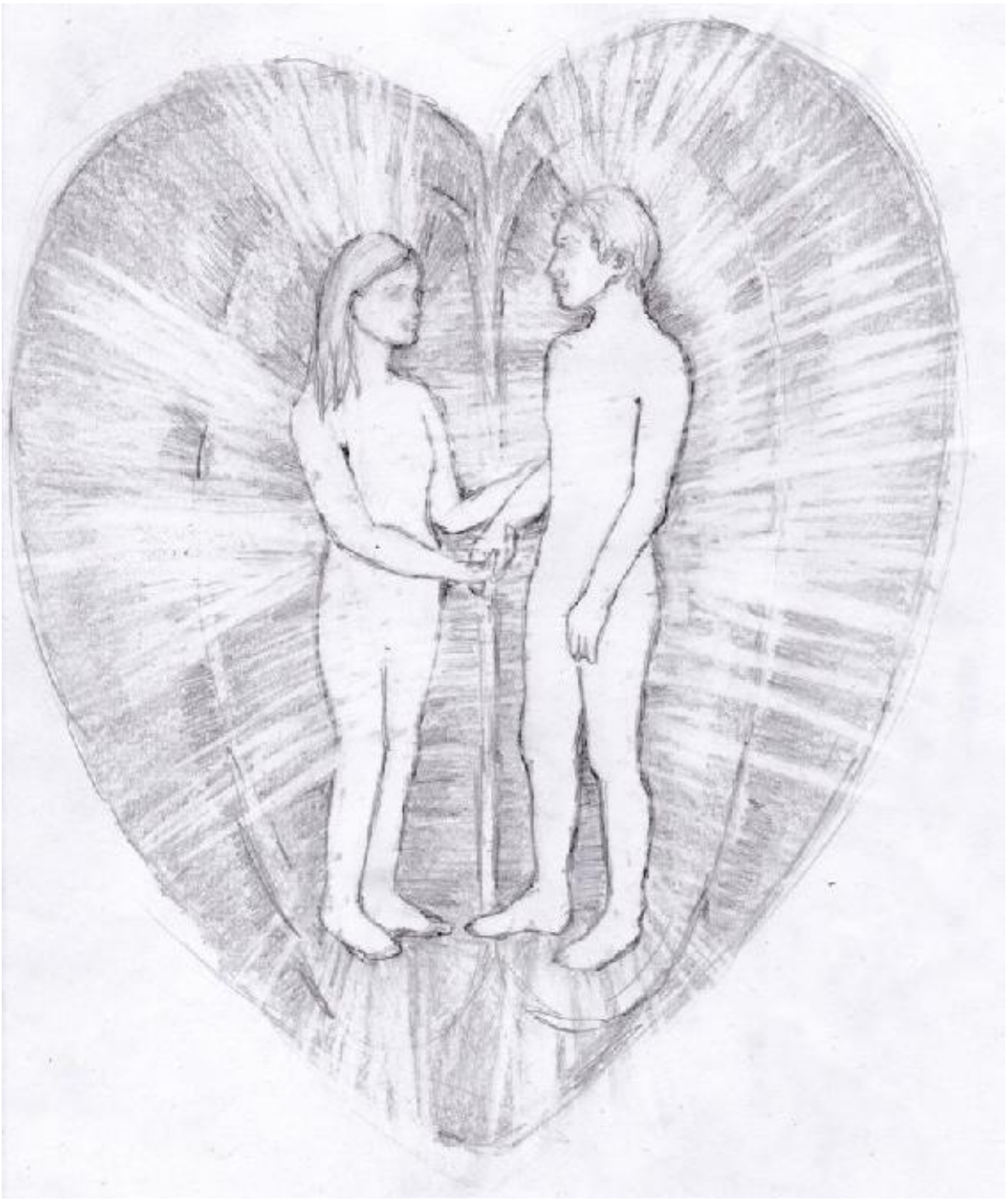

Figure 4: Aura of a Loving Couple

CHAPTER 13

The Inner Alchemy of True Love

So now you know something about the inner workings of the Ka body, you might be beginning to realise the sad truth... that most who are walking around in human bodies haven't a clue what they're for.

It's a bit like having a Formula One Ferrari in your garage but only using it to pop out to the shops for bread or milk. The purpose of this car is to give us a vehicle for the first step in the process of building the Ka. By energising our Ka body, we can eventually reach our Ba body, our immortal selves.

By practising sacred sex magic, we can connect up with our immortal selves via the Ka body. But just a little health warning here...

So many of the New Age techniques for self-transformation don't work, or only work to a limited extent – I know; I've tried most of them. So that means we can find ourselves not taking this kind of work as seriously as we might.

We've grown so accustomed to hearing words like "self-transformation" and "ascension" being bandied around as part of religious teachings or positive thinking guidance (same thing really), and having our hopes dashed every time a certain date goes by and nothing happens, that we may have lowered our expectations and are happy just settling for a nice, warm glow of satisfaction through "knowing we are doing the right thing".

This is nothing to do with what I'm teaching here... because what I'm going to show you really works. It is the Rubicon; once crossed, there is no turning back. Once you bring your higher brain centres to life, you may feel a little like Neo in The Matrix. You will have taken the red pill.

This will ignite your natural intelligence and perceptiveness, which is tremendously self-empowering and enlightening, and you will develop powers that some people may call “clairvoyant” but really it’s just an ability to see all pieces of the jigsaw and how to put them together. You will also start to see spirit in everything – in trees, in stones, in flowers, in clouds, in rock formations... everywhere.

So, this sounds really great, right? However, there is a downside, at least to start with, because not everyone in your life may appreciate the “new you” and you might not be as enamoured of them as you once were. You will be resonating magnetically at a different level of reality than the one most people today live in and so new friends will be attracted to you, with similar magnetism, while others will be repelled and leave.

In other words, your life will change and there may be difficult periods when, for instance, you feel lonely... in-between old friends going and new friends arriving. Some people won’t be able to stand in your light – they won’t be able to take the exposure.

You may have seen pictures of the Egyptian Tutankhamen with two snakes emerging from his crown – this is why. It is the Uraeus which, in ancient Egyptian art, was a symbolic motif to indicate that the person could see beyond the duality of the world with a kind of clairvoyant vision. It was a sign that they had taken the metaphorical red pill.

Evidence of the knowledge that the ancients had about the power of an activated Uraeus, and its activation of the higher brain centres, shows up in the elongated skulls, many of which have been discovered by

archaeologists in Egypt and also in South America. Babies, right from birth, would have had their heads tightly bound so that the head grew into an elongated shape.

Of course, this technique could not actually activate the Uraeus – it was more a stylised fashion which the elite adopted because the activation of the Uraeus was a prerequisite for kingship or rulership.

These heads with their large domed crowns were likely just a stylised representation of the higher brain centres activated by the Uraeus, which they may have forgotten how to achieve. These teachings were lost over time, through various means – notably the

aftermath from the Santorini earthquake in 1628 BCE which practically wiped out the Minoans, the Phoenicians, the Babylonians and the Egyptian Hyksos.

So how do we use sex energies to ignite the Uraeus, strengthen the Ka body and gain initiation into the realms of the All-Knowing Spirits? It is a practice of inner alchemy... and hopefully you will have gained in the earlier chapters enough grounding in the basics for you to feel confident about putting it into practice. If you haven't read Part I, and have jumped straight to this section of the book... naughty!

But seriously, you will be able to take to these shamanic sex rites much more confidently if you have a thorough grounding first in what they really are, why they are your birthright and why you deserve to be empowered by them. Doubt can cause the mind to wander and you're going to need to keep your mental concentration focused at all times.

So on to some practicalities...

The inner alchemy in sex magic is created by the joining of the male initiate's Ka and the female initiate's Ka. This can only occur with a couple truly in love and it can't be faked, any more than the Ugly Sisters' feet could fit into Cinderella's shoe in the hands of the Prince.

The energy has to run up a channel which is based on the Hara line in a process called Raising the Djed. If that line isn't true, or straight, the practitioner cannot channel the energy into the right place and, even worse, the practice can then have a detrimental effect on the practitioner and make them ill.

Sometimes, people do practise these techniques in isolation to the spiritual teachings but this either renders the techniques useless or even dangerous. For instance, you can sign up now for Tantra Weekends or go on Tantra dating websites. But there's often very little spiritual teaching imparted there to "contain" these practices and I use the word "contain" advisedly as we are talking here about an alchemical process of transformation which needs an actual container.

I'll explain.

In every alchemical process, you need three things: 1) the substance to be transformed, which you put in 2) the container to which you apply 3) energy in some form, to effect the transformation.

The importance of there being a suitable container is obvious. For instance, when making hot water, you put 1) the cold water (substance

to be transformed) into 2) a kettle (the container) under which you will apply 3) heat (energy) to transform the cold water into hot water. Without a container, you'd just be pouring cold water on the stove and putting out the flame supplying the energy, and possibly then even gassing yourself in the process.

So now to unravel the metaphor: The 1) substance to be transformed is you, the practitioner, which can be compared with the water. The 2) container (kettle) is the spiritual teaching and the 3) energy to effect the transformation (heat) is provided by the sex techniques.

This shows the importance of the spiritual teachings, of which all (and it doesn't matter from which spiritual or religious tradition), in the end, come down to one basic principle… and that is the importance of living in truth. Otherwise, how can you be you, the material or substance to be transformed? You have to start off from where you are, not from where you'd like to be or from where your ego imagines you are.

We have to be true to ourselves, so that our Hara line stays true, just like builders use spirit levels to make sure a line of bricks in a wall runs true.

We have to say what we think and do what we say. Sounds easy? Well, in my experience it does take some practice because most of us, without even thinking about it, think one thing, say another and then go and do a third thing entirely.

So before getting into the work of the next chapter, where I explain how you can achieve this inner alchemy of shamanic sexual healing and sex magic, why not spend a few days observing yourself – your thoughts, your words and your actions – and see if you can bring your Hara line into better alignment

CHAPTER 14

The Dance of the Two Serpents

In this chapter, I'm going to explain the alchemic, esoteric principles which support the sacred sex rites.

Then in the following chapter, you'll find step-by-step instructions to a number of staged exercises, so that you can take it all at your own pace and speed, according to what's comfortable to you. You will be in control at all times.

As I mentioned before, I was taught this form of shamanic sexual healing from scratch by my spirit guides. It took many years and although I was experiencing it practically, I didn't know what anything was called or what it meant or even whether I was supposed to be doing it.

There was one memorable night, which I was spending in a Benedictine nunnery on the Isle of Wight, when my Magnetic Floor opened (more about which later on). I had no idea what was happening and flew into a panic and tried to close it but didn't know how... not even knowing what had opened, or why.

One day, years later, I stumbled upon a book by the sound healer and shaman Tom Kenyon, *The Magdalen Manuscript*, in which he laid out the theoretical framework for everything that I had already learned practically from my spirit guides. He used terms from the teachings of Egypt, where alchemy began. So now I finally had the words and the concepts for what was happening to me and these are the ones I'll be sharing with you here.

This form of sex magic works just as well for a human couple to perform together, or for someone working with a spirit guide as their loving partner, as I was in the Benedictine nunnery. But at first, you will need to practice these techniques alone... until you're confident enough

that you have mastered them and can control the energetic processes during the sex act.

I'll also be describing a technique for feeding the Ka body that doesn't require you to have any sex and you can do it anywhere and at any time.

So, let's get started:

I learned that this blissful state of shamanic sexual ecstasy was being achieved by the raising of what the Egyptians called the *Djed*, which is energy coiled at the base of the spine.

Djed means "that which stays erect" and it is the real meaning of all the so-called phallic obelisks. They're not actually representing the erect phallus but an erect energy which runs up the centre of the body in the form of *sekhem* (life force or *chi*) when these magical magnetics are aroused.

As discussed before, obelisks come from the teachings of the Serpent Cults and I believe that the sex magic you'll be learning about here was its core teaching.

We also saw the importance of this state of erection in the Sumerian tavern engravings of Dumuzi, who stands completely erect, as if in seizure, while in copulation with Inanna. (This doesn't mean, by the way, that the male partner has to stand upright at all times... it's just a metaphor for the *Djed*.)

The purpose of raising the *Djed* is to accumulate enough of this energy, which is known as *sekhem*, alchemically, so that it can be sent up through the pathway of the chakras and into the head centres.

There are two forms that this energy takes and it's best, once you start to feel them ascending, to visualise them as two serpents.

They were known to the ancient Indians in their tantric practices as Ida and Pingala. But to the Egyptians they were the Gold Solar Serpent and the Black Lunar Serpent, and they are alchemical opposites with different paths through the alchemical container of the body. When they meet at the crown, the Marriage of the Sun and the Moon takes place. This is when there is a possibility of immense energy and they become known as the Uraeus, which, as described before, anoints the higher brain centres.

The Gold Solar Serpent ascends up a line which begins at the base of the spine and goes up into the cranium. The Black Lunar Serpent

follows the secondary pathway, which extends from the perineum to the crown.

As they ascend, they crisscross one another to form nodes at each chakra and magnetically energise them as they go. The chakras spark into life as each one is touched in this alchemical weaving dance. In this way, with the interwoven pattern, the two serpents create what's called the Central Column or Central Pillar.

This spiralling and interweaving of the Gold Solar Serpent and Black Lunar Serpent continues all the way up the body, as shown in Figure 5 on the next page.

Eventually, the two serpents reach the crown and then the hypothalamus, which is visualised as a Chalice. The Black Lunar Serpent rests its head on the left-hand side of the rim of the Chalice and the Gold Solar Serpent rests its head on the right-hand side.

The Ambrosia of the Gods

At the same time, what feels like a ball of fire starts to grow in the solar plexus region and after a while it begins to rise up through the body. It eventually reaches the head and then it passes through the centre of the Chalice between the two serpents and on up into the crown of the head.

From here, a remarkable phenomenon occurs which I believe is the true meaning of all the red and white imagery seen in sacred art, the blood and water of the crucifixion, or Joseph of Arimathea's cruet, and to me it is the true Holy Grail.

From the left side of the Chalice, an energy descends that is liquid in nature. These are known as the Red Serpentine Drops. From the right, another liquid energy begins to descend. These are known as the White Serpentine Drops. Both drops descend into the Holy Grail cup or Chalice of the hypothalamus and bathe the pineal gland.

Now I'm sure that, if you're the sort of person who regularly reads books like this one, you won't need any further information about how the pineal gland is also known as the third eye because it gazes into other dimensions.

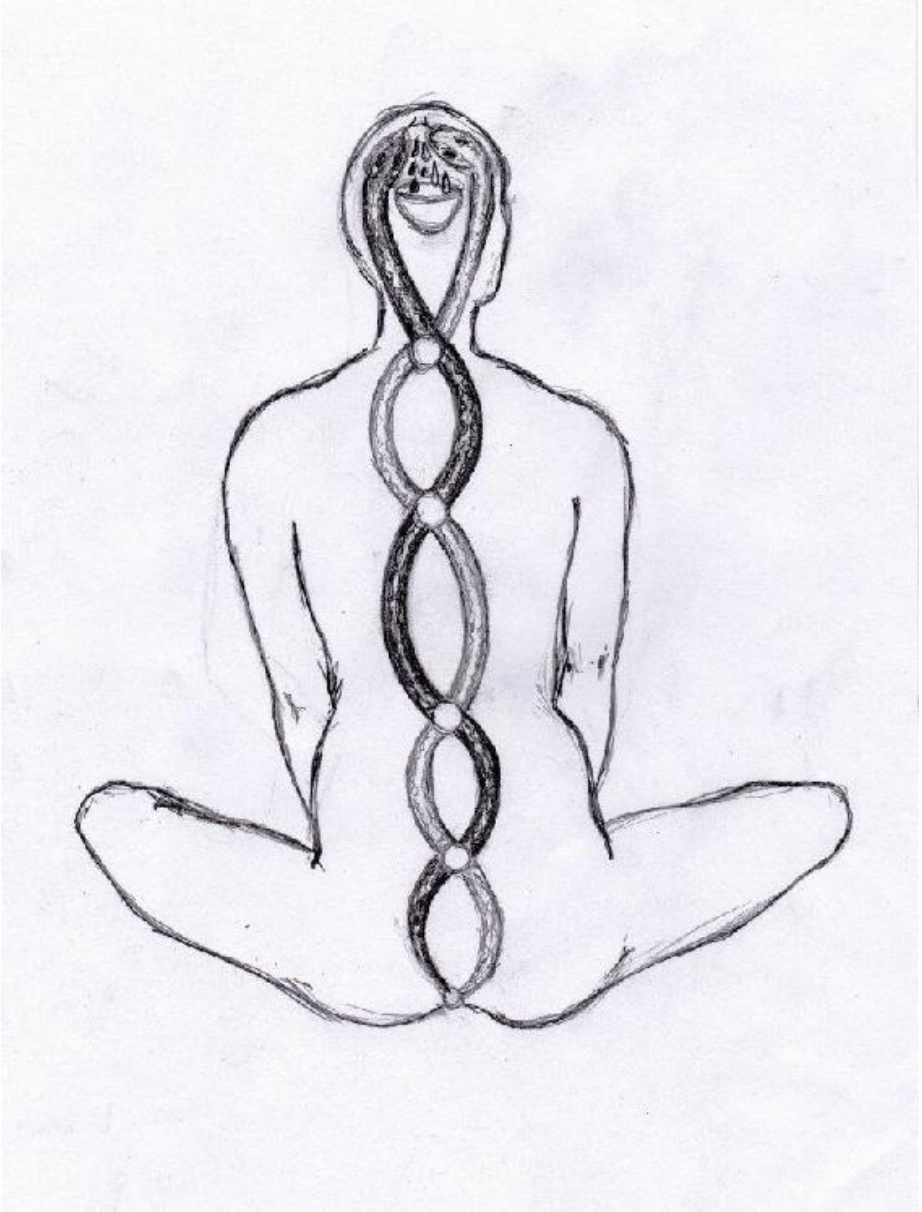

Figure 5: The Dance of the Serpents

And you're almost certainly aware that the pineal gland looks like a small pine cone, from which its name was derived, and that there are ancient stone carvings of Assyrian gods carrying pine cones along with their handbags, and that even the Pope has a huge garden ornament of a pine cone, next to which sits an empty sarcophagus, which says it all really.

So, I won’t mention anything about all that... especially as we’re getting to a vital bit:

From this stage, if the conditions are right, the woman may be able to open her Magnetic Floor and then the loving couple will experience a sweet ecstasy otherwise unachievable by any other means on this Earth. This is because all their magnetic fields are activated and the Ka body is fed with the sweetest honey nourishment from the Living Waters.

This sweetness can sometimes be tasted at the back of the throat. It was known as “amrit” in the Vedas, and the Egyptians called it the Spring Waters. The Greeks called it the “ambrosia of the gods”. The Hebrews called it the Land of Milk and Honey. Sometimes, when you are tasting the Living Waters, you can see light in your head. If you focus on this light, it leads to even more ecstasy.

Shamans have a saying: “Energy flows where attention goes.” So as soon as you taste this sweetness, and experience this ecstasy, the trick is not to lose it and get spaced out but shift your awareness to your Ka body. By doing so, the honeyed and dripping nectar of the ecstasy, or “food”, can flow into the Ka body.

CHAPTER 15

Diving Through the Portal

In this chapter, you'll learn how to raise your *Djed*, which will cause your Gold Solar Serpent and Black Lunar Serpent to perform an Argentine tango together, intertwining up through your Central Column until they fall in ecstasy over the rim of your Chalice and drip their honeyed Red and White drops into your Holy Grail.

There are a series of exercises, so that you learn one bit at a time and practice them until you feel ready to put it all together.

But before that, I want to explain this one very simple technique with which you can feed and thus build and strengthen your Ka body without having sex. Even if you think you will prefer to do the sexual techniques, you might want to try this too, because it's so simple and easy, and it will give you an introductory experience of what it feels like when your Ka body wakes up and starts fizzing like champagne all around you.

The Ecstasy of the Heart

I'm not usually a fan of "channelling" because I find it's a very hit and miss operation, most of which has largely been infiltrated by CIA operatives who use it to persuade the gullible and the easily-led to believe their disinformation.

But Tom Kenyon is in contact with a group of spirits called The Hathors, who he channelled this from... and I have to say, it works. Even now, I do it regularly, especially when I feel I need a top-up of energy, or to get myself re-centred and grounded, and also because it's so immensely blissful to the point of ecstatic!

So, this is straight from the elegantly spoken group of spirit guides known as The Hathors, to whom much gratitude.

Basic method

This first method is for those unfamiliar with the vastness of their own inner consciousness. It is simple but highly effective.

We recommend you regularly cultivate this coherent state in the garden of your mind.
To accomplish this, you simply reside in the feelings of appreciation or gratitude, without any reason to do so.

In other words, you are not looking to something in your environment or your life to feel appreciation or gratitude for. You simply enter into this vibratory state for no reason other than choosing to do so. This vibratory state creates a coherency in your body and mind, and it is a type of mental/emotional upliftment that acts as a counter-balance to the downward spiral many humans will be experiencing.

We recommend that you enter this emotional state several times a day. Just a minute or two is all that is needed, but by entering into this vibratory state throughout the day, you train your brain/mind/body to enter into a coherent state at will. And this will be a very helpful and important mind-skill...

Advanced Technique

The second technique we wish to share is for those of you who are more experienced with your inner worlds.

The technique involves focusing on the physical heart, not the heart chakra, and while focusing your attention on the physical heart you enter into the state of appreciation or gratitude (just as with the simple method we gave earlier).

The effect of holding your awareness in the physical heart while experiencing appreciation or gratitude creates bliss or ecstasy if you hold the two together long enough.

Once you enter bliss or ecstasy, you become aware of the space between the atoms of your body and your environment. This is a shift of mental attention and it is based on the quantum reality that physical matter is over 99 per cent space.

Obviously, you do not perceive this space between the atoms of your body and your immediate environment through your physical senses due to the limitations of your nervous system. But the non-local aspect of your consciousness that is unfettered by the limitations of your physical reality can experience this space.

The final stage of this technique involves a shifting of attention. As you become aware of this space in your body and the space around you, you perform a paradoxical feat of consciousness. You send the appreciation and gratitude you are experiencing, both to the space within your body and to the space around you, as well to the particles of matter that comprise your body and the world around you.

This "holding" of both space and matter in the vibratory realm of appreciation or gratitude will eventually reveal your nature as both an embodied and un-embodied being—as a being living through a physical body or form and simultaneously as a consciousness unbounded by form.

If you persist with this method, it will eventually open a miraculous doorway for you, a doorway that leads to profound insights...

I hope you enjoy that technique... and that you noticed the ripples of energy buzzing around your Ka body. I've found that, at first, it usually goes to the part of the body where there is a problem, or something lacking. Most illness is caused from lack of power, and so this technique is like getting your tank fuelled up again.

Now we come to the techniques for the shamanic sexual healing or sex magic. It's up to you how and where you do these, and whether you choose to do them with your loving partner or in trance with your spirit guide. I'm not going to be prescriptive about what positions you should use. I'm sure you won't need my advice about that. I'm only going to be concentrating on what you do with your metaphysical body, not your physical one. But while you're learning to master these processes, I would recommend that you lie by yourself and only join your partner when you both feel sufficiently experienced.

What follows are just preparatory exercises to get you through the portal and interacting with your guides there, who will be able to teach you the rest. I'm not being coy or holding back. It's different for everyone and what was part of my destiny may not be part of yours. Your spirit guides will know what you need to continue.

You will need to be prepared to practise a lot... sometimes people get results quickly but mostly it takes time, patience and discipline. The priestesses in the Egyptian and Babylonian temples would have years of training before being considered skilled enough to take part in sacred sex rites.

It would be good if you could either record these exercises and listen to them or have someone read them to you as you practice. In this way, you'll be able to relax and just follow the voice, like in a guided meditation, and it will help you to go deeper. For that reason, you will find some repetition in these exercises because you will need the same, or similar, instructions at the beginning of each one.

If you have spirit guides, you might want to call them in before you start, or perform any offerings, prayers and other rituals, if that

feels right to you. It’s entirely up to each individual how they prepare their own sacred space.

Raising the Black Lunar Serpent

This is the first exercise and its purpose is to get you in touch with your *sekhem (*life force*)*, in the form of your Black Lunar Serpent, and then teach you how to move it upwards.

Lie down on a comfortable sofa or bed and breathe gently for a while. It’s important to get your breathing steady and relaxed, so if you’ve had a busy and stressful day, this may take some time. But it will be worth giving it the time because the breath is key to this practice.

Once you’re feeling totally relaxed, start to imagine the inhale breath going down into your body, down to your pelvis, and let it wriggle around down there, going into every little corner it can find. Then gently exhale, still focusing on your pelvis. This will cause your *sekhem* to stir. You may feel it as heat or tingling but there will definitely be a presence which will grow, the more you gently breathe in to your pelvis and then out again.

Keep your focus here for a little while, so that you allow the *sekhem* to build.

The Black Lunar Serpent runs from your perineum to your crown. So, start to become aware now of your perineum – it’s between your anus and your genitals. Keep your focus on the pelvis as you inhale but as you exhale, move your attention to the perineum and start to feel the energy moving and making its up way up the channel.

You will have to keep coming back to the pelvis on the inhale, and then switching your focus back to the channel going up from the perineum on the exhale. But as you continue, back and forth in that way, you will find that the warmth and tingling or pressure of energy will eventually move, higher and higher up the channel.

If you can’t feel anything at first, don’t worry. Just keep practising and see how high you can get your Black Lunar Serpent to rise. There’s no rush and if you feel uncomfortable at any time, or the energy feels like it’s giving you a headache, please do stop for a while and come back to it another time.

When you’re happy that you’ve mastered this part, you’ll be ready to go on the next exercise, in which you’re going to raise the Gold Solar Serpent.

Raising the Gold Solar Serpent

This is the second exercise and its purpose is to get you in touch with your *sekhem*, in the form of your Gold Solar Serpent, and then teach you how to move it upwards.

As before, lie down on a comfortable sofa or bed and breathe gently for a while. It’s important to get your breathing steady and relaxed, so if you’ve had a busy and stressful day, this may take some time. But it’s worth giving it the time, because you now know from the first exercise that the breath is key to this practice.

Once you’re feeling totally relaxed, as before, start to imagine the inhale breath going down into your body, down to your pelvis, and let it wriggle around down there, going into every little corner it can find. Then gently exhale, still focusing on your pelvis. This will cause your *sekhem* to stir. You may feel it as heat or tingling but there will definitely be a presence which will grow, the more you gently breathe in to your pelvis and then out again.

Keep your focus here for a little while, so that you allow the *sekhem* to build.

The Gold Solar Serpent runs from the base of your spine to your cranium, so start to become aware now of your lower spine. Keep your focus on the pelvis as you inhale but as you exhale, move your attention to the lower spine and start to feel the energy moving and making its up way up the channel.

You will have to keep coming back to the pelvis on the inhale and then switching your focus back to the spine on the exhale. But as you continue, back and forth in that way, you will find that the warmth and tingling or pressure of energy will eventually move, higher and higher up the spine until it reaches the centre of your brain.

If you can’t feel anything at first, don’t worry. Just keep practising and see how high you can get your Gold Solar Serpent to rise. There’s no rush and if you feel uncomfortable at any time, or the energy feels

like it’s giving you a headache, please do stop for a while and come back to it another time.

You will be ready to go on to the next exercise when you can comfortably get the Gold Solar Serpent to flow into the centre of your brain.

The Awakening of the Uraeus

In this third exercise, we will be raising the Gold Solar Serpent again but this time, we will begin to awaken the Uraeus.

As before, lie down on a comfortable sofa or bed, and breathe gently for a while. Again, it’s important to get your breathing steady and relaxed, so if you’ve had a busy and stressful day, this may take some time. But you know now that controlled rhythmical breathing is key to this practice.

Once you’re feeling totally relaxed, as before, start to imagine the inhale breath going down into your body, down to your pelvis, and let it wriggle around down there, going into every little corner it can find. Then gently exhale, still focusing on your pelvis. This will cause your *sekhem* to stir. You may feel it as heat or tingling but there will definitely be a presence which will grow, the more you gently breathe in to your pelvis and then out again.

Keep your focus here for a little while, so that you allow the *sekhem* to build.

The Gold Solar Serpent runs from the base of your spine to your cranium so after a few minutes, start to become aware of your lower spine. Keep your focus on the pelvis as you inhale but as you exhale, move your attention to the lower spine and start to feel the energy moving and making its up way up the channel.

You will have to keep coming back to the pelvis on the inhale and then switching your focus back to the spine on the exhale. But as you continue, back and forth in that way, you will find that the warmth and tingling or pressure of energy will eventually move higher and higher up the spine until it reaches the centre of your cranium. Then move your attention from up the spine, from the base, into a space which you visualise above the two hemispheres of the brain and directly under the top of your skull.

As you sense this huge cavernous space, visualise the energy as if it is a cobra with its hood extended over the brain itself. Then keep repeating this exercise until you have a clear sense of the Gold Solar Serpent extending its hood over the brain.

If you can't feel anything at first, don't worry. Just keep practising and see how high you can get your Gold Solar Serpent to rise. There's no rush and if you feel uncomfortable at any time, or the energy feels like it's giving you a headache, please do stop for a while and come back to it another time.

You will be ready to go on to the next exercise when you can easily visualise the Gold Solar Serpent with its hood over the brain.

The Marriage of the Sun and the Moon

In this exercise, you will stir the *sekhem* as before but this time you will guide both the Gold Solar Serpent and the Black Lunar Serpent simultaneously up through your body. They both arise from the base of the *djed* but the Gold Solar Serpent rises up and goes right, while the Black Lunar Serpent comes up first on the left.

So as before, lie down on a comfortable sofa or bed and breathe gently for a while. It's important to get your breathing steady and relaxed, so if you've had a busy and stressful day, this may take some time. But you know now that controlled rhythmical breathing is key to this practice.

Once you're feeling totally relaxed, as before, start to imagine the inhale breath going down into your body, down to your pelvis, and let it wriggle around down there, going into every little corner it can find. Then gently exhale, still focusing on your pelvis. This will cause your *sekhem* to stir. You may feel it as heat or tingling but there will definitely be a presence which will grow, the more you gently breathe in to your pelvis and then out again.

Keep your focus here for a little while, so that you allow the *sekhem* to build and after a few minutes, start to visualise the energy in serpent form at the base of the *djed*, with the Gold Solar Serpent arising from the right, and then the Lunar Black Serpent arising from the left. Keep your concentration because the power of the will of your intention will give the serpents form and charge them.

Still remembering to breathe, now visualise the Gold Solar Serpent arising from the right and going left into the sacrum, the second or sexual chakra. At the same time, visualise the Black Lunar Serpent arising from the left and going on to the right side.

As they climb further up the *djed*, the Gold Lunar Serpent crosses back to the right through the third or solar plexus chakra and the Black Lunar Serpent crosses back to the left.

Then the Gold Solar Serpent enters the heart from the right and carries on going left, and the Black Lunar Serpent crosses to the right. After that, they both enter the throat chakra – the Gold Solar Serpent from the left going right and the Black Lunar Serpent from the right going left.

Finally, they reach their goal, the rim of the Chalice, and the Gold Solar Serpent hovers over it on the right side with the Black Lunar Serpent on the left. Just try to keep them there for a while, to give you time to sense how it feels and be aware of the subtle energies sparking off in your brain as a result.

As you rest there, you may start to feel some heat in your body, usually around the solar plexus area. Eventually, this turns into a ball of heat which rises up the body until it reaches the rim of the Chalice, where it hovers between the Gold Solar Serpent and Black Lunar Serpent.

This is where you will need some self-control and discipline, because you've got to hold three things in stillness, for a short while, and not get distracted by all the energies which by now will be buzzing around.

You also may find your body feels strange; sometimes it gets quite hot. In my experience, I've never noticed any ill effects from this heat and I like to think that it's burning up impurities in my Ka field.

I would also sometimes experience that the ball of heat seemed to want to go up through the crown and so I had to use the force of my will and intention to keep it between the two serpents just above the hypothalamus.

After a short while, you will begin to notice a sort of honey liquor dripping down into the hypothalamus. These are the White Drops from the Gold Solar Serpent and the Red Drops from the Black Lunar

Serpent. You will taste them or be aware of their powerfully sweet aroma, and you will go into indescribable ecstasy.

Just let that process run on its own accord and from then on, your portal will open and you will be in contact with your spirit guides on the other side, who will instruct you from thereon.

Welcome, Initiate... you are reborn as Spirit in communion with the spirits who live in the Timeless dimension of everlasting life.

The Adoration of the Beloved

This is all about something called the Opening of the Magnetic Floor. It isn't an exercise because it's far too precious and sacred to be turned into a technique, and it seems to come through an Act of Grace anyway. But it is a deep and profound feeling of utter ecstasy that takes place during the stage of the Red and White Drops falling into the Chalice. It feels like a part of you, in the pelvic region, which you've never been aware of before, opens. It's like two huge doors swinging open and that's when massive magnetic fields are released from inside that space.

What is the key to open the locks? I can only say from my own experience - a genuine feeling of utter holiness, love, goodness, gratitude and adoration of the Beloved. It happens when you become one with your inner goddess and the male partner becomes his inner god.

This is the transformation which takes place during the sacred sex rites. When you look at your partner at this stage, you are overwhelmed with love and recognition of their true divinity and they are overwhelmed with love and recognition for you. An orgasm, while in this state, creates new worlds of wonder. According to Tom Kenyon:

> **The male (yang) energy is primarily electrical and the female (yin) energy is primarily magnetic, and so it is the woman who opens her "magnetic floor". She does this during an occurrence in the love making that usually comes at the same time as when the Red and White Serpentine Drops start flooding through the body. And its opening is a direct result**

of a feeling, an emotion that is felt between both partners, known as the "Adoration of the Beloved".

During the "Adoration of the Beloved", there are two options for the male initiate at the moment of orgasm. He can ejaculate or hold his seed. If he ejaculates, and the previous conditions have been met, there is an instantaneous reaction that occurs within the womb of the female.

As the energetic essence of his sperm strikes the wall of her inner sanctum, there is an explosion of magnetic energy — worlds within worlds, spinning. And to the extent that the male initiate has attained a high status as well as the female, the magnetics released from such a contact between such sexual fluids can be enormous.

So it is important to understand that this creates complex magnetics that both the female and male can draw into their bodies.

I hope you don’t feel too overwhelmed by receiving so much new information. There is a lot to learn and a lot to practice. But you have all the love in the world to support you. The spirits are your teachers now.

I will quietly leave you ... and tiptoe away. This is your journey and you have all the means and tools to follow it. Go well and be Blessed.

CHAPTER 16

The Nature of Divine Love

Once you have met your spirit guides, they become your counsellors; and so it is not for me to interrupt that experience, to colour your progress with my own. Every person is unique There is no one-size-fits-all belief system that will convey you along the path that leads to your destiny, and this is why true spirituality can never be harnessed by formal religion.

However, with that *caveat* in mind, I will share with you in this final chapter some of what I have experienced and learned on the nature of Sovereignty since my Uraeus was ignited through shamanic sex magic, in the hope that you will feel informed, supported and validated should your thoughts and dreams be taking you along a similar trajectory.

My main learning has been about the nature of Divine Love.

As you know, it is the female *hierodule* or *cuen* who initiates the male into the Mysteries, so that his higher brain centres light up and through that ignition, he achieves higher wisdom. However, there is another kind of female initiatrix whose love is reserved solely for the spirits.

In days gone by, these women would be recognised at an early age, and they would be sent to live in nunneries where they would spend their days in complete dedication to “God” or the gods. They would often go on to become abbesses or Mother Superiors who were the incarnation of Virgo, and who the spirits of Sovereignty would visit at night, as much as Eros visited Psyche. It was a specialised role, which is sadly not recognised in modern times. However, it is all the more vital to recover its practice because this inter-dimensional relationship helped to maintain the Sovereignty of the lands.

Those women with such innate capacities are still born among us ... and if you are starting to recognise that you might be one of them, please do read on.

Of course, you will know that the energetic Serpent has become demonised while the wise horned gods have been disguised as the Devil. But after reading this book and exploring sex shamanically, you will be hopefully reaching a more enlightened view.

Most of the rest of the world happily hums along on human love, and that is as it should be for children to be raised within safe family units. But there are also women who hold the secrets of Serpent Love and it is this love between the dimensions that has been hidden and forbidden by various religions, although its continuance is vital for the lives of the peoples of the Earth to thrive.

It is my experience that women who hold the capacity to arouse the spirit of Sovereignty of their lands are like flowers who instinctively hold their petals open for the fertilisation of the bee. For this reason, in the earlier years of their lives they are often, wittingly or unwittingly, sexually alluring. They may even become prostitutes, or be generally promiscuous and have many lovers and husbands. Not very nun-like, you're probably thinking! But their loose behaviour is because they have not been trained to contain the magical nectar that is spilling out of them in an uncontrollable way, and this leaves them open to abuse.

There are still ashrams and nunneries, and some lucky ones find their way into such sanctuaries. But even then, they face difficulties in being able to develop the wisdom to see through the religious texts that they are required to study in order to reach the Mysteries underneath, which, when understood properly, would validate their spiritual experiences. And it is all the more problematic when there is nobody to teach or initiate them in an atmosphere in which they are expected to sublimate the sexual impulse.

However, if the novice can get through all those trials, they will end up realising that there was no sacrifice on their part because the full magnificence of human existence opens up for them in a way that is impossible to describe. They may appear to have nothing, but they have everything.

As the Virgin Mary sings in Luke: 1:46-48:

My soul doth magnify the Lord,
And my spirit hath rejoiced in God my Saviour,
For he has looked with favour on the low estate of his handmaiden:
For behold, from henceforth all generations shall call me blessed.

And so all my writings are devoted to helping to educate those types of women – and also the men who are interested in the deeper meanings of the religious texts.

In this book, I have revealed the tender and throbbing heart of the divine rose at the centre of the Mystery Teachings but which can only be truly experienced by the pilgrim journeying on the spiralling incarnations of human experience when the flower of their ever-evolving understanding is ready to fruit.

I cannot determine when or even if your fruit will be ready for the harvest. For that reason, I have written a number of esoteric books which cater to differing needs. And so there are two ways to receive my teachings, with each augmenting the other.

If you wish to go down the fictional route, and become divinely inspired through your subconscious dreams and imagination by coded magical keys, symbols and metaphors that are hidden in mytho-poetic romantic adventures, can I suggest that you read ***The Bright World of the Gods*** and then ***The Grail Mysteries***?

You can just curl up by a log fire in winter, or under an old sprawling apple tree in summer, and enjoy these tantalising tales purely for their entertainment value. However, those already advanced in wisdom will also be able to bathe in the deeper, magical rivers flowing underneath that tell another story – one that is nourishing to the heart and the soul.

Both of these novels chart the progress of *cuens* as they awaken to their innate capacity for Serpent Love, and they contain easily recognisable characters from Celtic myths such as Merlin, Manawyddan, Gwyn ap Nudd, Arianrhod, Gwyddion and Taliesin.

On the other hand, you may feel that you need some help in seeing through the glosses of the religious texts in order to illuminate your mystic understanding of the Sacred Marriage. In that case, my

theoretical works are straightforward accounts that explain these Mystery teachings in simple terms with easy-to-understand diagrams and plain language.

In ***Stories in the Stars***, you'll learn that ancient myths are actually Trojan horses carrying our ancestors' voices and deep wisdom. They wrote epic romantic adventure stories in the night skies in which they hid cosmological metaphors about the Marriage of the Sun and the Moon.

Over thousands of years, these orally-transmitted Mystery teachings have been twisted and bastardised into fake histories and religious dogmas in order to serve various and changing political imperatives. However, once I've taught you how to decode them into their original star stories, you will be able to see that they are full of metaphors for the Divine Marriage between an Otherworldly god or goddess and the human being.

It is the hidden meaning of the verse from Genesis 6:1-4

> **And it came to pass, when men began to multiply on the face of the Earth, and daughters were born unto them, that the sons of God saw the daughters of men that they were fair; and they took them wives of all which they chose...**
>
> **There were giants in the Earth in those days; and also after that, when the sons of God came unto the daughters of men, and they bare children to them, the same became mighty men which were of old, men of renown.**

To the Bible literalist or the science fiction fan, this passage is about extra-terrestrial giants coming to Earth from other planets and impregnating the human females. But to those who have the eyes to see, it is is really about the implosion of divine energies that are the result of the interdimensional coupling through the stages of the Adoration of the Beloved and the Opening of the Magnetic Floor. This produces the Radiant Child, which is not a human baby but the gift of the Sovereignty of the land.

The "men of renown" of Genesis are the heroes who the mythologist Joseph Campbell wrote about in his *The Hero with a*

Thousand Faces. This dragon-slaying champion appears in innumerable ancient myths worldwide under different names. And he is born as the Radiant Child on the Winter Solstice before growing into maturity and then setting off on his adventures.

You can hear a lot more about the birth of the Radiant Child in my book ***Stories in the Summerlands,*** in which I guide you along a pilgrimage into esoteric Avalon in the British Isles. You will also learn about how a shaman *cuen* becomes wedded to the spirits of the land. And after reading this book, you will have a deeper understanding about the metaphysical symbols of the Marriage of the Sun and the Moon, which have been impregnated into the land itself by those who came before us, where the constellations, or the "giants"of Genesis, have "fallen".

The Welsh have long referred to south-west Britain as *Loegres*, or the Lost Lands, after it was taken from them by successive waves of Roman, Anglo-Saxon and Norman invaders. Their last shaman was the 6th century bard Taliesin whose songs lament the fact that the vital magical lore was rapidly vanishing from awareness during his lifetime.

Taliesin understood that when mystics talk about the land, it refers as much to our inner cognitive heaths, hills and vales as the outer turf and soil, and that if we lose the Sovereignty over our own inner lands, as sure as night follows day, we will lose our domain without too.

Fortunately, the kernel of this wisdom has been preserved within various art forms by successive waves of Druids, Templars, Rosicrucians and Freemasons - who are known collectively as the Grailkeepers.

So after reading ***Stories in the Summerlands***, you will understand the importance of the occulted messages that our Druidic ancestors encoded into sacred sites, such as Stonehenge, and which can still be appreciated today in the abbeys and churches.

You may even decide to become a Grailkeeper yourself.

Last Word

"Those who cannot remember the past are condemned to repeat it."

George Santayana.

Until now, then, we were all condemned men and women under a system of deliberate dissemination of false propaganda about our ancestral genesis and our true nature as human beings, through the schools, universities and mainstream media.

We've been wandering around in a daze of cognitive dissonance because we've never been shown where the arrow of fate is really fired from – and what its aim truly is. Without knowing its source, we haven't been able to work out its trajectory and thus could not fathom its true target.

We had not been taught how to realise our true spiritual nature and, in that way, gain higher intelligence, power and discrimination to make the right decisions about our lives.

In this way, we've been hoodwinked from birth, born to people similarly blindsided and so on, back up through our ancestral lines for countless generations. Thus, our consent has been more easily manipulated to support perpetual wars against a never-ending list of "demonic dictators" in which millions upon millions of humans are piled high on tottering pyres and ziggurats in a continual blood sacrifice to pseudo "gods" we don't know, nor would ever want to know.

Even those of us "privileged" to live in the more affluent lands of the West have been actually cursed, bloodied as we were with the Mark of Cain on our foreheads from being forced to eat the fruits of the labours of those who are dying of hunger to produce them. Yet even we

have also been slowly dying from the poisons being deliberately sprayed into the skies, the waters and the land.

For the past 1500 years at least, countless princes, popes and presidents have co-opted the sacred lore, which was contained within allegories in the orally transmitted stories that we now call myths, and they have rewritten them with their own characters and twists to the plotlines, in order to give themselves a historical backstory to justify their own political regimes or reigns.

In the days of old, it was the role of the roaming storyteller to spread the lore and law, and he would set up his story mat under a huge, rambling tree in the village, as if to announce his arrival. Received history, then, is just a pile of story mats.

In this book, we have dug deep beneath those piled-up story mats and conducted our own research, using archaeology, comparative mythology, cave art, alchemy, astrology and sacred geometry, to discover the real history of man on Earth. We've looked past the "peer review" gatekeepers of the consensual reality to show unassailable evidence for the clear intelligence, artistic ability and spiritual practices of our ancestors, going back as far as Palaeolithic times.

We can see that they were living in organised communities and making fire and tools for hundreds of thousands of years before they were supposed to have been – according to the orthodoxy. And it is inconceivable that they didn't sail the oceans, given the easily discernible breadcrumb trails of archaeological artefacts, cave paintings, temples aligned with the stars, musical instruments, song lines and ley lines, genes, myths, languages and spiritual and ritual burial practises across the Earth.

However:

> **Because we have separated humanity from nature, subject from object, values from analysis, knowledge from myth, and universities from the universe, it is enormously difficult for anyone but a poet or a mystic to understand what is going on in the holistic and mythopoetic thought of Ice Age humanity.**

The very language we use to discuss the past speaks of tools, hunters, and men, when every statue and painting we discover cries out to us that this Ice Age humanity was a culture of art, the love of animals, and women.

The Time Falling Bodies Take to Light: Mythology, Sexuality and the Origins of Culture *by William Irwin Thompson.*

The shamans of today are starting to receive guidance from the otherworldly spirits about the true story of man, in the same way that our ancestors did of old, such as the *rishis* who composed the Vedas and the ancient ones who built astronomically-aligned pyramids, stone circles, labyrinths and fire altars, and using so-called Pythagorean principles thousands of years before Pythagoras actually lived.

The metaphors and allegories which they have passed down to us, in their myths, have helped us to realise that a vital spiritual initiation has been hidden from us. It feels like a message in a bottle coming to us across a sea from a shore that is a thousand light years away. This message is about the initiatory rite of passage which reveals our true nature and our place in the cosmos.

We've learned that kings and queens have used the services of various types of magicians – Druidic seers, Hermeticists, astrologers and alchemists – in their courts, and we're winning back the knowledge that he who holds the ley line reins of the Land reigns over the Land.

We appreciate the new burgeoning science, which is beginning to recognise that there is no difference between real magic and real science, as both base their laws upon the Laws of Nature.

We're now intent on reclaiming, from the the Frankfurt School derived dystopian modern art, our earliest ancestors' understanding of the role of painting, sculpture, poetry, music and dance in transmitting the unutterable Beauty as a veneration and adoration of Life.

And we've learned that we can develop our inner wisdom and clarity of thought through the anointment of our higher brain centres.

We know that by reclaiming our birthright, we will reclaim our power as human beings and be able to stand tall again in the face of those psychopathic madmen who want to steal it from us in their crazed bid to exploit and ultimately cull the human race.

THE END

Further Reading

The Bright World of the Gods

A true faery story from the mists of Avalon

by Annie Dieu-Le-Veut

The Bright World of the Gods was gifted into my Dreamtime by the spirits of the land that inhabit the other dimensions found, shamanically, through the mists of Avalon in Somerset, England. These spirits are known locally as the Gentle Folk, or the Fae, although you might know them better as faeries.

So this is a real faery story for enlightened adults that comes from a benevolent Elder race whose role it is to guide the steps of humanity. As such, it is perfect for curling up with by the fire when the white frost of the Sugar Plum Faery is crackling the grass underfoot, or to inspire dreaming on balmier days, under a gnarled old apple tree in an enchanted wood.

In this romantic magical mystery tour around the enchanted Glastonbury landscape, you will follow Bridie and Gwyn ap Nudd as they meet the challenges necessary for alchemical inner growth that leads to full spiritual realisation, along with other archetypal characters that have stepped out of Celtic myths such as Manawydan, Gwyddion, Creiddylad, Taliesen, Elen and Morgan the Fae.

You may just want to enjoy this epic tale on a superficial level as a beautiful love story that is full of intriguing escapades and interesting ideas – which is fine. But those looking for keys to unlock faery doorways into deeper cosmological teachings will also find them here along with the instructions on how to unlock them.

Either way, just relax and wander through the wondrous hills and dales of ***The Bright World of the Gods***, and let it permeate into your own Dreamtime so that it can do its magic there and give you insights into your own destiny – and the meaning of your life.

The Grail Mysteries

by Annie Dieu-Le-Veut

In ***The Grail Mysteries,*** you will benefit personally from the same Virgo Teachings that are received by a prostitute living in post-Roman Britain, and whose late middle-age is utterly transformed when she discovers that she comes from a long line of *cuens* and is thus a true queen of the Blessed Isles.

As we follow her awakening, we learn that a true queen is not necessarily one who is anointed with oil on her forehead by the Archbishop of Canterbury. It is one who carries the faery blood and who is anointed by the nectars that flow from the awakening of the Black and Gold serpents during shamanic sex magic with the divine.

She finds out that a true queen does not necessarily wear a crown on her head and that when she does, it is only to symbolise that the crown in her cranium has been fired up by the ignition sparked after the Red and White serpentine drops have fallen on to her pineal gland, or third eye, and her Inner Sun has risen within her.

In this way, a true queen holds the Sovereignty of the nation, which has been passed into her safekeeping by the spirits of the land. Only a true queen can make a king who is fit to rule.

The Grail Mysteries is a sequel to my last faerytale novel, **The Bright World of the Gods**, although you don't have to read that to enjoy this one.

It charts the continuation of the love story between Arawn, the Lord of the Underworld, and Elen, the Upper World spirit, who have taken human form on Earth. We also join Myrddin (Merlin), Taliesin, Manawydan, Creiddylad, Gwyddion, Arianrhod and the eight dwarves in their quest to bury the Thirteen Treasures of Britain. All this, despite the best efforts of the Eye of Soros, Bricriu of the Poison Tongue and Vlak the Dragon Slayer, who are furiously trying to steal the Sovereignty of the Isles of the Blessed.

You will also hear Taliesin's moving rendition of an original Welsh *Mabinogian* myth about how a huge and bitter gulf came about between

Ireland and Britain – a gulf that is still to be bridged properly and which led to the head of the giant king Bran being buried in the land, for protection.

Stories in the Stars

What our ancestors were trying to tell us

By Annie Dieu-Le-Veut

Ancient myths are actually the vessels or arks of our ancestors sailing the seas of Time and containing, deep in their submarinal holds, precious messages about our innate holographic relationship to eternal astrological and alchemical cycles which drive each of us along our life's path.

Over thousands of years, these orally-transmitted wisdom teaching stories have been twisted and bastardised into fake histories in order to serve various and changing political imperatives. And they have been concertinaed, truncated and dumbed-down to satisfy the appetites of light entertainment through the shifting narratives, over time, of the mytho-industrial complex.

In ***Stories in the Stars***, I dig up the originals of these epic tales that were drawn in the glittering night skies of the last Ice Age. I brush them off and then break down their meanings in the simplest of terms, so that we can unlock the doors of our perception with their metaphorical keys. Once we understand the substance of the messages our ancestors left for us thousands of years ago, we realise the value and meaning of human life and finally know what to do with it.

STORIES IN THE SUMMERLANDS

A guide to esoteric Avalon

By Annie Dieu-Le-Veut

It’s said that when Britain is in the direst peril and needs him the most, King Arthur will arise from his grave and return. We know this because we used to hear rhymes about it while still in the cradle - bardic poems that hailed from of an age that Time forgot, when our ancestors carved stories about the Once and Future King in the green and pleasant hills of Avalon and then left them there for the salvation of mankind.

These esoteric dramas are as rich and fertile as the black peat laid down in the soil of those salt marshes and flower-filled meadows because they are threaded through with deep spiritual teachings that come from gentler, slower days …when both treasure and pleasure were measured by meaning and a man’s dreams were valued more than gold.

The deeper significance of the narratives of these plays is only visible to those with the eyes to see, of which there are few today. Yet they are still faithfully acted out, every night, by huge earthwork giants on a massive stage that is lit by stars shining down into an oft-flooded, cauldron-shaped landscape that is reminiscent of the Holy Grail.

This is a pilgrimage into Avalon in which you will develop the ability to recognise the wonders found in these stories and the wisdom to take what you learn to enrich your own life today.

THE THERAPY BOOK

From aromatherapy to zero balancing - and everything in between

by John Board

This is the ultimate natural health reference book for your shelves, with comprehensive information on more than 200 **holistic, alternative and complementary health therapies** in an easily understandable format.

The Therapy Book is **easily searchable**, uses **plain language** and is organised into **easy-to-digest, bite-sized chunks**, so you will soon know…

- what each therapy is
- how each therapy works
- what each therapy can be used for
- whether the therapy is effective
- whether there are any known side effects

It's the perfect gift for discerning individuals who like to look after their own health and wellbeing, as well as holistic health practitioners who wish to continue their professional development.

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[i] You can read much more about King Alfred’s practice of Druidic geomancy in my book *Stories in the Summerlands.*